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THEATRES ARE PRINTING TWO SETS OF TICKETS, IS CHARGE

Chicago Attorney Says Houses Are Issuing Different Priced Tickets for Same Seats and That the City Is Now Highest Priced Theatre Ticket Center in the Country.

CHICAGO, Ill., Feb. 21.—Charging that theatres print two sets of tickets with different prices for the same seats and that Chicago is the highest priced theatre ticket city in America, Joseph Sabboth, attorney for the Theatre Ticket Association, appeared before the Council Revenue Committee last week and filed a protest against the present method of theatre ticket distribution throughout the city.

According to Attorney Sabboth's charges the double ticket plan, which is worked out in a way that makes it possible for agencies to get a much higher price than prevails at the theatre box office, has been adopted by theatre owners as a means of avoiding the anti-scalping ordinance which is now in force here.

This condition, he claimed, has resulted in a virtual monopoly of the theatre ticket brokerage business which, he said, is almost entirely in the hands of seventeen agencies which are controlled by a single individual.

"The situation has resulted in making Chicago the highest priced theatre ticket city in the United States," said Attorney Sabboth. "My clients are willing to give bond to limit their charge to 50 cents a ticket, which they consider a legitimate one for the service rendered their customers.

"They have been in business in Chicago for many years and have thousands of clients who depend upon them to secure tickets. As a result of this ordinance theatre managers have told them they could not furnish them tickets as the theatre licenses would be revoked if they did. The result has been that we have had to hire messengers to buy tickets at the box office at one of the agencies and add our 50-cent service charge to the extra cost.

"The effect of this ordinance prohibiting theatre managers from selling tickets at a higher price than that on the face of the tickets has been merely to boost the prices printed on some tickets. The agency contract has been worked out by which a single agent who now operates seventeen ticket agencies, is given a monopoly of reselling tickets. I am informed that this contract fully complies with the ordinance. I myself have seen two tickets for the same seat at the same performance, one at a higher price sold through the agency. I do not believe that the city should foster such a monopoly."

The matter will be decided next week.

CARLOS OPERA GROSSED $70,000

SAN FRANCISCO, Cal., Feb. 21.—The gross receipts of the Gallo San Carlos Grand Opera Co. at the Curran Theatre, where they played for three weeks, run very close to $70,000. During the engagement twenty-six performances were given and eighteen operas presented. While the third week's receipts showed a falling off, still the business was far above the average. The decreased business it is claimed was due to the announcement of the appearance of the Chicago Grand Opera Co., the big Society Mardi Gras, Lent and several repeated operas. The company left direct for Portland, thence Seattle, Tacoma and a tour through Canada.

MOVIE STAR SEEKS ANNULMENT

CHICAGO, Ill., Feb. 21.—"When a young man is kept tied to his mother's apron strings he becomes a 'bad actor' or a sissy, and Byron is no sissy." Thus spoke Gwendolyn Munson, 18, of her husband, Byron Munson, movie star, who has filed suit for annulment of his marriage to the Springfield girl. She is bringing suit against her husband as an answer to his suit. She intimated that charges against him would be non-support and cruelty. They married last August in the movie colony in Los Angeles, Calif.

FRED BELASCO'S WILL FILED

SAN FRANCISCO, Cal., Feb. 21.—The will of Fred Belasco, who died several weeks ago, was admitted to probate this week by Judge Frank Dunne. The property that is subject to bequest is valued at about $20,000.

CLERGYMEN LET SHOW PLAY

NEWBURYPORT, Mass., Feb. 21.—As the result of any protests against the appearance of Tommy Levene's show "Oh You Baby," it was expected that the show would not be allowed to play at the Premier Theatre last week. However, Mayor Page withdrew all objections to the show when a committee of clergy and town officials, which he had appointed, reported there was nothing objectionable in the show, after going to Lynn, Mass., to view it.

The committee, which consisted of Rev. A. H. Wright, Judge T. C. Simpson, City Solicitor Carens and G. A. Learned, was appointed at a meeting called by Mayor Page to consider the matter, at which a majority of the clergymen of the town were present.

WEBER REVIVING "EILEEN"

Joe Weber is to revive "Eileen," Victor Herbert's romantic operetta, which played a short engagement in New York in 1917. It will be under the direction of Barry McCormick and will open in Cleveland, March 28, and after a short tour go to Chicago.

Rehearsals commenced on Monday of this week.

BELASCO TO DO NEW PLAY

"The Romantic Young Lady," by G. Martinez Sierra and adapted by Helen and H. Granville Barker, is to be David Belasco's new production. The play is booked to open on March 7 at Ford's Theatre, Baltimore, with Martha Hedman in the leading role.

ACTRESS SUES FOR BOUQUET

SAN FRANCISCO, Feb. 21.—Lillian Foster, an actress, started suit last week against George Ebey, manager of the Fulton Theatre, Oakland, for $2,000 she alleges is due her for eight weeks' salary. She said she would follow this action with a $50,000 libel suit.

The suit grew out of an incident which occurred last October when Miss Ebey was the leading woman at Ebey's theatre. A bunch of yellow chrysanthemums were presented to Miss Foster by a Mrs. E. N. Tapscott, but as the former stepped forward to receive the flowers another actress, Alice Van Buren, got in ahead of her and secured the bouquet, and Miss Foster was forced to await the coming of a second bunch.

Following this incident, Miss Foster alleges, Ebey discharged her, although under contract to pay her $250 per week for several weeks longer. Also, she claims, Ebey wrote a number of letters and made public statements which humiliated her.

Miss Foster will leave for New York March 1, to play a part in John Golden's "Her Father's House," but will return to fight her cases. She stated that any sum she got from her suit she would give to charity.

ACTOR USED THE HYDROPLANE

BATON-ROUGE, La., Feb. 21.—An innovation in keeping an engagement was used today by Leo Beers, the vaudeville actor, who played the Orpheum, New Orleans, last week.

A delayed call caused him to miss his train so a hydroplane from the Gulf Aero Transport Co. was chartered, taking him from New Orleans to Baton Rouge in time for the afternoon performance.

MAGICIAN SHOW GETS BIG MONEY

Thurston, the magician, playing to a $1.50 top, has broken the house records for attendance and receipts in four cities so far this season. At the Pitt Theatre, Pittsburgh, the show grossed $23,322 in two weeks; at the Court Theatre, Wheeling, W. Va., $8,540 in one week; the Grand Opera House, Akron, O., $5,082 in three days, and at the Park Theatre, Youngstown, O., three days' business amounted to $6,522.

Thurston is playing Columbus, his home town, this week, and the advance sale seems to show that he will have capacity business.

ACTRESS HEIR TO LARGE ESTATE

CHICAGO, Ill., Feb. 20.—Lillian Mallehup, an actress, has fallen heir to an estate of $40,000 left her by an uncle who recently died in California. The old relative made his fortune prospecting, but became estranged from his niece many years ago because she went on the stage. "I guess it was because I continued on the stage in the face of his opposition that he thought I had pluck, and so remembered me," said the lucky actress.

"IRENE" AVERAGE $27,916 WEEKLY

CHICAGO, Ill., Feb. 20.—The management of the Garrick, where "Irene" has been playing to capacity houses, announce that the gross income of the production up until last Saturday night was $335,000, or an average of $27,916 a week. The company has been at the Garrick for twelve consecutive weeks and judging from the big advance seat sale will remain until the season's end.

"TANGERINE" LOOKS PROMISING

ATLANTIC CITY, Feb. 21.—Lasting until after eleven o'clock, "Tangerine," a new musical comedy presented by Carle Carleton, made its flurried debut at the Globe Theatre last night to a crowded house. It was evident after a time that the piece is not yet quite ready for public consumption, that is, it does not yet possess that co-ordinate action necessary to unity and smoothness. Fundamentally satirical, its satire is bifocal, and the direction of its action twofold. The result was somewhat confusing to those old-fashioned customers of the theatre who cling to the precedent of following a story, and who insist upon a direct line of progress no matter how many halts are called for melody.

The score, which is by Carlo Sanders and Carle Carleton, is nothing memorable, but contains several sweet melodies such as "Give Me Your Love" and the third number of the second scene, as sung by Miss Segal, who made considerable of a personal impression upon the audience. A melody and swinging dance, too, was the "Dance Tangerine," offered by Florence O'Dennishawn, a clever and graceful dancer.

Eileen Wilson made a fascinating native nymph of the Island of Tangerine, where the women work to support their husgands, but where the fairer sex rules just the same.

It was rather annoying to find an old friend like James Gleason in a part which gave him no freedom whatever for those delightful comic propensities so often seen upon other and more happy occasions, and Edwin Nicander worked heroically to tailor a suit never meant for him. "Tangerine," while constituted basically of an excellent idea for musical comedy, does show considerable promise, the fulfillment of which may be brought by readjustments and more concentration upon its objective.

TIVOLI THEATRE OPENS DOORS

CHICAGO, Ill., Feb. 21.—The Tivoli Theatre, the southside's latest and largest motion picture theatre, opened its doors to the public on Wednesday night, playing to a capacity house. The Tivoli Theatre seats 4,500 and is the largest motion picture theatre in this city at the present time. The Capitol, now nearing completion, will outseat it, having a capacity of 5,500 seats. The Tivoli Theatre boasts of one of the largest stages in the country, being 30 x 125. The main foyer is 60 feet wide and 125 feet deep. The Tivoli will play first run pictures, with six acts of vaudeville.

LEW HEARN MARRIES AGAIN

Lew Hearn, the comedian, and Catherine J. Hourin of New York City, were married in the office of the city clerk in Jersey City last Friday. Bride and groom, who gave their ages as 39 and 24 respectively, are both divorcees, Hearn having been previously married to "Bonita," who appeared with him in a vaudeville act known as "Lew Hearn and Bonita."

"HONEY GIRL" REOPENS MAR. 7

"Honey Girl," which is now in rehearsal under the direction of Sam Shannon and Max Blumenthal, will reopen on March 7, at the Shubert-Riviera, prior to going on the road. The original cast, with the exception of George McKay, who is being succeeded by Johnny Cantwell, will be seen in the show.

CHARLES GILPIN, NEGRO STAR, INVITED TO LEAGUE DINNER

Drama League Includes Star of "Emperor Jones" in List of Year's Ten Important Contributors to Art's Advancement —Big Storm Averted

Charles S. Gilpin, the negro actor who is appearing in "The Emperor Jones," the Eugene O'Neill play now running at the Princess Theatre, has been included in the list of those invited to a dinner at the McAlpin Hotel on March 6, as honor guests, by the Drama League of New York, an organization devoted to the advancement of the art theatre. Gilpin was voted by the members of the league as one of the ten important contributors to the art of the theatre during the last year.

Gilpin has been the storm centre of discussion for the past ten days as to whether he should be invited as a guest of honor to the league's annual dinner, as the result of a published report to the effect that Gilpin, in the event that he should be included among the ten to be honored, would be awarded a "nice" letter, expressing the league's high esteem for his work, instead of an invitation to the dinner. This statement is said to have come from one of the officials of the Drama League, who felt that members might object to dining with a negro. In a reply to a number of requests to make a statement of his feelings in the matter, Gilpin said last week that he desired to present his art to the public and not his personality, and that he had no complaint to make against people who did not care to sit in the same dining room with him although he felt that no race or profession had ever been given any relative rank before.

Eugene O'Neill, author of "The Emperor Jones," Gilpin's starring vehicle, and "Diff'rent," which is also being played at the Princess Theatre, stated last week that he would not attend the dinner if Gilpin were not invited. Gilda Varesi, star and co-author of "Enter Madame," and Mary Garden, the opera singer, issued statements to the effect that they would feel honored to sit with Gilpin at the dinner. This feeling, expressed by a number of other prominent theatrical people who had been asked to attend, and the publicity given the league's alleged attitude, are said to be responsible for the league's invitation to Gilpin, as a great deal of sentiment had been aroused in favor of the negro actor.

It is said that Gilpin will not accept the league's invitation.

The list of those selected to attend the dinner and the reasons for each selection, follow:

Dudley Digges, for the direction of the production of "Heartbreak House"; Gilda Varesi, for her work as an actress and co-author of "Enter Madame"; David Belasco, for the production of "Debureau"; Eugene O'Neill, for writing "The Emperor Jones"; Jacob Ben-Ami, for his acting in "Samson and Delilah"; Charles S. Gilpin, for his acting in "The Emperor Jones"; Lionel Atwill, for his acting in "Debureau"; Lee Simonson, for designing the stage settings for "Heartbreak House"; Margaret Severn, for introducing stage masks in "The Greenwich Village Follies"; and Fred Stone, as America's foremost comic artist.

SOCIETY LEADER IN FILMS

PHILDELPHIA, Pa., Feb. 21.—Mrs. Louise Bayard Angell, wife of the head of the Department of Psychology in Leland Stanford University, and daughter of a former Secretary of State and Ambassador to England, has gone into motion pictures professionally under the name of Louise Bayard, according to an announcement from Los Angeles, where she is doing character parts for Goldwyn. The information caused great astonishment in social circles here, Mrs. Angell being a member of one of the oldest families in America and one of the most prominent leaders in Philadelphia society.

DANCERS DETAINED IN FRISCO

SAN FRANCISCO, Feb. 19.—Corolla Friede and her sister Isabella, two pretty girls who claim that they are profesional dancers, are being held at Angel Island pending investigation by the authorities. The two misses arrived at that gateway of the United States last week from Russia. They said they had rich relatives in this country and were going to dance here. The officials, however, got a hunch that they were devotees of the Bolshevik idols of Russia and had come here as propagandists.

TREASURERS TO DANCE

CHICAGO, Ill., Feb. 21.—Box office men of Chicago, known as the Treasurers' Club, will hold their annual dance and vaudeville entertainment at the Hotel Sherman on April 6. Milton Green, of the Auditorium Theatre, is the president of the organization. The committee appointed to close all arrangements for the affair is composed of David Idzal, of the State Lake Theatre; C. E. Wilder, Colonial Theatre, and Bob Lewis, of the Garrick.

PLAYS LEAD IN TWO SHOWS

Margaret Wycherly, who plays a leading role in "Mixed Marriage," the St. John Ervine play at the 63d Street Theatre, has been appearing simultaneously in "Eyvind of the Hills," the Icelandic tragedy at the Greenwich Village Theatre, thus giving twelve performances a week in two of the most difficult and exacting roles of the season.

BRYANT GETS THE WINDSOR

CHICAGO, Ill., Feb. 20.—Lester Bryant, who recently acquired the lease of the Playhouse, the Studebaker and a film shop here and there, is adding the Windsor Theatre to his string. He will take over the old house next week, under a lease which will run eight years, and will keep it in the movie column for a while, at least, but the chances are that the Windsor will be used as a tryout house for standard productions, which will be shown there two weeks and then dispatched to New York City.

Bryant is also negotiating for a theatre in Anderson, Ind.

The Windsor Theatre dates back to Sept. 26, 1886, when the Redman-Barry company dedicated it with "A Cure for the Blues." It was burned down in April, 1889, but was rebuilt and reopened in October of that year under the management of M. B. Leavitt. It was next leased to James S. Hutton, who changed its name to the Lincoln, and rededicated it on Aug. 26, 1894, with the Gustave Frohman company, acting "The Charity Ball." It was burned again in December, 189- but once more it rose from its ashes. D. L. Schwartz, prominent vaudeville theatre owner, re-erected the Windsor and opened it with vaudeville. He subleased it, and it has been in the movie column since. The house will change hands late this week.

"DANGEROUS MAID" REHEARSING

"A Dangerous Maid" is the title decided upon by Edgar MacGregor for his latest musical production, which will open at Atlantic City on March 21. Charles W. Bell wrote the book for this new production, George Gershwin the music and Arthur Francis the lyrics. It has been staged by Julian Alfred.

The cast will include Juliette Day, Amelia Bingham, Ada Meade, Juanita Fletcher, Vinton Freedley, Frederick Burt, Arthur Shaw and Creighton Hale.

QUITS AFTER 90 WEEKS

Margaret Knight, leading lady of the Orpheum Players, Montreal, Can., has resigned. She has been playing with the organization for ninety weeks.

MAX HART WINS AGAIN

Max Hart was acquitted in the West Side Court on Monday of the charge of assault brought against him by Rufus Le Maire as the result of an impromptu bout they engaged in several weeks ago. Le Maire claimed that Hart hit him in the eye without provocation, inflicting, as Le Maire's attorney said, "a most brutal wound." However, as Hart alleged that his attack was warranted by LeMaire's actions in talking about him, Magistrate Levine held that the evidence was so contradictory that he dismissed the case.

Judge Levine added that LeMaire should have kept out of Hart's path, and avoided any possible encounter.

The Howard Brothers, Eugene and Willie, were interested guests of his Honor, both of them looking on from a point of vantage behind the judicial desk.

On the way out, after firing had ceased, LeMaire invited Hart outside to settle the argument without the aid of counsel, but when Hart evinced a desire to do so, Rufus decided the snow was too deep. And there you are.

DAMROSCH QUITS CONDUCTORSHIP

Walter Damrosch will retire as conductor of the Oratorio Society of New York at the conclusion of the music festival in the Manhattan Opera House on April 5. A committee comprised of Carl Ahlstrom, Frank S. Hastings, H. W. Gray, R. W. Webbs, manager of the society, and Mr. Damrosch has been appointed to find a successor.

In his letter of resignation early this week the conductor said that the enormous activities of the New York Symphony Orchestra and his other work had forced him to sever his connections as musical director.

The society was founded in 1873 by Leopold Damrosch, father of the present conductor. In 1885 his son succeeded him. In 1889, Walter was followed by his brother, Frank Damrosch, but in 1917, again became director.

TRIED TO OBLIGE SINGER

Because he took too literally a song sung by an actress at the Comedy Theatre in Brooklyn last Thursday night, Abraham Wolfwitz, sixteen, was fined $5.00 in the Bridge Plaza Court. "Won't you fondle me?" warbled the performer. Wolfwitz looked at the girl, decided it wouldn't be a bad idea and climbed over the footlights. When he tried to accommodate her, the young lady screamed, and a special officer tried to arrest the youth, while the audience cried "Let him fondle her." Patrolman Sims then placed the young Lothario under arrest.

MARY NASH GOING TO COAST

Mary Nash ends her engagement at the Playhouse, where she is appearing in "Thy Name Is Woman," this Saturday night. She opens on Monday to follow at the Majestic Theatre, Brooklyn, and after her tour of the subway circuit has been completed, William A. Brady intends to jump the entire company to San Francisco, Cal., opening there in April and remaining on the coast during the balance of the summer. Commencing next September, Miss Nash will tour the principal cities with the same play.

MAY GILCHRIST JOINS REVUE

CHICAGO, Feb. 21.—May Charlotte Gilchrist, the artist's model who recently attracted a lot of publicity because of the divorce proceedings in which her husband alleged that she posed in the nude more for the artist's than for art's sake, made her debut at Al Tearney's Cafe, tonight, with Flora Bouche's "Blue Bird Frolic." Others in the cast are David Quizano, Kimmey and Chaulsea, and a chorus.

HUSSEY'S SHOW NAMED

The new Jimmy Hussey show, which is now in rehearsal under the direction of the Shuberts, has been given the name of "The Whirl of the Town." The show will have twenty-nine principals and a chorus of forty. Jean Schwartz and Lou Pollack are writing the music for the show. It is expected to open within two weeks.

TALKING PICTURES SHOWN

STOCKHOLM, Sweden, Feb. 19.—Sven Bergieuse, a Swedish engineer, is said to have invented a device or mechanism to produce speaking motion pictures. The experiment was shown before a gathering of scientists and other distinguished persons, including Prof. Svente Arrhenius, director of the psycho-chemical department of the Nobel Institute. The professor stated, after witnessing the production, that "The invention solves a long attempted problem."

The synchronization of motion pictures was attempted in the United States some years ago, but the phonographic device failed to register properly, the metallic sounds coming from the recording mechanism disturbing, rather than enhancing, the value of the picture itself, and not conforming with the lip movement of the screened actors.

BAYES-TANNEN CASE SETTLED

The Bayes-Tannen controversy, which culminated three weeks ago in a decision rendered by an arbitration committee in favor of the comedian, who was awarded $3,642.84 and a continuation of his run-of-play contract, was partially solved last week when Tannen began work on the Keith circuit, Miss Bayes farming him out on that engagement to defray the expense of his salary while "Her Family Tree" plays in New York.

Later in the week at a meeting between representatives of the Actors' Equity Association and Miss Bayes, it was agreed that the songstress should pay Tannen $500 a week until the indebtedness of $3,642.84 for salary owed him to January 25, is entirely paid. It is understood that Equity sought a quicker settlement of the claim, but finally accepted Miss Bayes'

WELCH DESTROYS POLICY

PROVIDENCE, R. I., Feb. 18.—Joe Welch, the Hebrew comedian who appears here this week in "Jimmie," the Arthur Hammerstein show starring Frances White, destroyed an insurance policy which offered him a total disability award of $75 a week for the rest of his life, providing that he ceased to work at his profession. Welch, who recently became totally blind, refused to quit the show in spite of his affliction as he has no trouble judging distance and position as he is aided by a carpet which warns him when he steps out of bounds.

The occasion of the destruction of the policy was taken advantage of as press material, Mayor Joseph H. Gainer applying a match to the document, which lapsed at midnight, in the presence of a large crowd of theatrical and town people.

DRASTIC BILLS PRESENTED

Hartford, Conn., Feb. 21.—Two bills which are of importance to theatrical interests in this state were presented before the legislature here last week. One of these aims to levy a tax of 10 per cent. on the admissions to all forms of theatrical amusement. The other seeks to pass regulations on the transportation and housing of animals used in vaudeville acts, which would practically eliminate this form of act from the boards in this state.

NEAR LYNCHING KILLS RECEIPTS

ATHENS, Ga., Feb. 20.—As the result of an expected lynching bee here last Wednesday the "Listen Lester" Company played to an almost empty house at the Opera House that day. While there were few inside the theatre, 5,000 persons stood outside on the street from early afternoon until ten o'clock at night awaiting an anticipated raid on the jail which stands opposite the theatre.

ACTORS' HOTEL CUTS RATES

CHICAGO, Ill., Feb. 20.—The Morrison Hotel, which has been catering to the profession, announces new reductions in food prices. The reductions range from 10 to 30 per cent, and affect relishes, soups, meats, potatoes, fish, omelettes, vegetables, sandwiches, pastries and fruits. The only prices that remain unchanged are those of poultry, coffee, tea and chocolate.

T. M. A. OPPOSED TO EQUITY SHOP DECLARES IT UN-AMERICAN

Touring Managers' Association See "Crushing Blow to the Theatrical Business" in Equity's Proposed Measures—Battle Between T. M. A. and Equity Likely

The Touring Managers' Association, an organization composed of managers of road attractions, has declared itself against the "Equity Shop," the measure on which the Actors' Equity Association is now balloting, at a meeting held last Friday at the Hotel Astor, which was called for the purpose of considering Equity's proposed move. This is the fourth large organization to express itself as opposed to the Equity Shop since the Dramatists' Guild passed a resolution condemning it some weeks ago. Since that time, the American Society of Dramatists and Composers, an association headed by George M. Cohan and comprised of a membership similar to that of the Dramatists' Guild, and the Producing Managers' Association, which includes the most prominent producers in America, have passed similar resolutions, the vote being unanimous in the case of the latter organization.

After the meeting on Friday afternoon the T. M. A. issued the following statement:

"The Touring Managers' Association, which represents more than seventy-five per cent of the theatrical managers of this country, is an organization of theatrical managers who specialize in what is known as "road shows." This organization numbers a hundred managers, and employs approximately five thousand actors. The Touring Managers' Association is opposed to the 'Equity Shop' because it is un-American and will compel actors who are opposed to labor union affiliations, to join the Equity or be forced out of the profession. It will prevent many actors of independent views from earning their living in their chosen profession. 'Equity Shop' means discrimination. It means the elimination of the 'night stands' and a crushing blow to the theatrical business. It means the right to 'live and let live' is a dead issue in free America. The Touring Managers' Association will not recognize any form of 'Equity Shop' which will result in keeping actors of independent views from employment."

The establishment of the Equity Shop would have an immediate effect on the interests of the Touring Managers' Association, since the basic agreement made in 1919 between the Producing Managers' Association and the Actor's Equity Association, which prevents the A. E. A. from declaring its proposed measure against the producers' organization unti 1924, does not apply to the T. M. A. who employ many Equity members. The refusal of the T. M. A. to "recognize any form of 'Equity Shop' which will result in keeping actors of independent views from employment," means that an open breech between Equity and the T. M. A. is likely to ensue with the Equity Council's action on the present vote which, from present indications, will be overwhelmingly in favor of the establishment of the Equity Shop.

GEST TO QUIT BIG SPECTACLES

Gigantic spectacles such as "Aphrodite," "Mecca," and "Chu Chin Chow" will no longer be produced by Comstock and Gest. According to the latter the cost of production, the wages of labor, the high railroad fares and increases of salary demanded by actors all make prohibitive the cost of future productions of such magnitude. He said that it cost $408,000 to raise the curtain on "Mecca," and it will take three years to get the original investment back.

WANT FARE INCREASE

CHICAGO, Ill., Feb. 20.—Efforts are being made to secure an increase in railroad fares in Illinois. It is stated that if the three-cent rate continues throughout Illinois, that it would mean an annual loss to railroads of $7,000,000, and a return to the two-cent rate will be an annual loss of $15,000,000. The railroads are endeavoring to secure a rate of 3.6 cents per mile. The State is demanding a return of the two-cent rate.

COLLEGE GIRLS TO STAGE PLAYS

On April 8th, the Brooklyn branch of the Vassar Alumnae Association, will present two one-act plays at the Brooklyn Y. M. C. A. They will be "Aria de Capo," by Edna St. Vincent Millay, and "Jezabel," by Dorothy Stockbridge. The entertainment is for the purpose of raising money for the college fund. Vassar undergraduates will make up the cast.

DRINKWATER PLAY OPENS MAR. 21

"Mary, Queen of Scots," a historical drama by John Drinkwater, the author of "Abraham Lincoln," will be presented here by William Harris, Jr., on March 21. Clare Eames, who is now playing in "The Prince and the Pauper," will appear in the title role. The name of the theatre in which the play will open will be announced late this week.

NEW WOODS SHOW READY

"Woman to Woman," an A. H. Woods production is booked to open in Rochester within the next two weeks.

"NO LIMIT TO LOVE," SAYS ELFIE

There isn't any limit to the number of times a woman can love. At any rate such is the belief of Elfie Fay, who once more said "I do" when she recently became the wife of Samuel A. Benner, Pittsburgh steel man.

"A woman," says the much loved comedienne, "can fall in love as often as she encounters a man who is able by superior qualities of heart and mind to inspire such love."

Her views on the matter cannot be taken lightly. Her first husband was Eugene Rosenblatt, whom she divorced three years ago. Then it was rumored that she would become the wife of Sir Thomas Lipton, but that romance was blighted. Later she was about to marry Sir George Lionel Prescott, when he died of wounds received in the world war.

"DULCY" AT PRE-WAR PRICES

CHICAGO, Ill., Feb. 20.—With the premiere of "Dulcy" at the Cort Theatre Saturday night, there came a price recession. The theatre restored the cost of getting in to $2.50, a figure generally referred to as pre-war. Most attractions in the standard theatres cost from 50 cents to $1.50 more than the price of admission set for approaching comedies. The Cort will get an extra half dollar for its Saturday night performances. This shaving of the margin of profit was done by U. J. Herrmann, George C. Taylor and Harry H. Frazee, producers of "Dulcy."

"ROMANCE" RETURNING

"Thy Name Is Woman," the W. A. Brady production, featuring Mary Nash, closes its local engagement on Saturday night, Doris Keane taking her place at the Playhouse next Monday with a revival of her old success, "Romance," which was a great hit ten years ago.

Miss Nash's vehicle was considered a money-maker, in spite of the fact that it was getting about $8,000 a week, the st consisting of but four members. "Thy Name Is Woman" begins its tour at the Majestic Theatre in Brooklyn next week.

KLAW THEATRE OPENS THURSDAY

The new Klaw Theatre, which opens tomorrow evening with "Nice People," a Sam Harris production with Francine Larrimore as the featured player, will introduce several innovations in theatre construction, among which will be a "co-educational" lounge, built for men and women. Another feature of the new structure will bring the musicians up above the boxes instead of in the orchestra, the seating capacity being considerably enlarged by this plan.

The house, which accommodates 820 persons, is designed to hold both dramatic and musical productions and is said to entail a total cost of $700,000.

RITZ TO OPEN MARCH 21

The Ritz is the name of the second of the six new theatres now being built on 48th Street, west of Broadway. The opening date is fixed for Monday, March 21. The house will have a seating capacity of 945, and is intended primarily for dramatic purposes, although the stage is equipped to house musical productions. In general, the new Ritz is similar to the Plymouth and the Broadhurst theatres. The first of the six houses—The Ambassador—was opened week before last.

WHITE TO DO NEW "SCANDALS"

George White has started preparations for his new show for next season to be called "George White's Scandals of 1921."

The book will be by George White and William Collier, the music by George Gershwin and lyrics by Arthur Jackson.

The present "Scandals of 1920" is playing Philadelphia this week with Washington to follow; later it goes into Boston for a six-weeks' run and is scheduled to close the last week in April.

BOSTON TICKET OFFICE OPENS

BOSTON, Mass., Feb. 23.—The United Ticket Office, controlled by Thomas F. Murphy and Russell Williams, opened here recently and has been doing a satisfactory business. This is the only exclusive ticket office operating in Boston. Mr. Williams states that the people have taken to the plan with the same spirit that has been shown to ticket agencies in New York City.

MOTHER CAN PICK WIFE

Los Angeles, Feb. 15.—Byron Munson, twenty, film star, after hearing that his parents, Mr. and Mrs. Arthur Munson, of Chicago, had filed a petition in the Supreme Court of that city to have his marriage to Gwendolyn Otis annulled, declared that he would have his mother choose his next wife.

"GRUMPY" CLOSES IN CANADA

The Canadian company of "Grumpy," Cyril Maude's English and American success, which opened a tour of the Trans-Canada Theatres at St. Catherines on September 6, closed a twenty weeks' tour at Gleicher on February 10. The members of the company, recruited mainly in New York, returned home last week.

FAY TO PRODUCE SHOW

Frank Fay, who has been presenting a series of Sunday concerts at the Cort Theatre, will produce early in April his own musical comedy, which is as yet unnamed. Lew Brice has been engaged as one of the principals.

HODGE'S TIME EXTENDED

Jimmie Hodge's "All Aboard for Cuba," Western company, has met with such a reception at the Butterfield houses that it has had its original booking extended five weeks and will play eight weeks on that circuit instead of three.

CRITIC TO LECTURE

Heywood Broun, dramatic critic of the New York *Tribune*, will lecture on "Taking the Measure of a Play," at the Brooklyn Academy of Music Friday evening, February 25.

$2,223 FROM TEMPLE THEATRE

SYRACUSE, N. Y., Feb. 21.—$2,223 was collected in the Temple Theatre here last week for the Near East Relief Fund.

"GERTIE'S GARTER" OPENS

ATLANTIC CITY, Feb. 20.—Risque but exceedingly funny is "Getting Gertie's Garter," the Al Woods piece which opened here at the Woods Theatre last night. The farce had its original outing last September in Cleveland when it appeared under the title of "Up In the Haymow," under which name it will appear again when it plays New York.

Wilson Collison is the author, while the farcical talents of Avery Hopwood have been employed to make the plot a palatable object. He succeeds through the medium of a certain elastic article bedecked with diamonds, the gift of a youth to a lady friend, before their present marriage ties had been consummated. The article is passed from one person to another, bringing about numerous complications and humorous situations before the tangle is finally straightened out.

The action is always fast and resulted in an almost unending succession of laughs at the opening performance. While the piece is divertingly naughty and risque to the extreme, it contains nothing which is liable to be censored.

Dorothy Mackaye is a particularly bright spot, and her charming, expressive and budding youth combined with her personality and flexible voice could not be denied. Lines which might otherwise have seemed vulgar sounded pleasing, so effectively were they handled by the guileless Miss Mackaye. In the role of Pattie Welrick she scored a decided hit.

Walter Jones added greatly to the hilarious outbursts of laughter through the manner in which he portrayed the role of the butler. Hazel Dawn, Lorin Baker, Louis Kimball, Eleanor Dawn, Raymond Walburn, Adele Rowland, and Donald MacDonald, all have plenty to do and do it with ease, versatility, and effectiveness.

PLAN TO TAX BILLBOARDS

PHILADELPHIA, Feb. 21.—The members of the Philadelphia Chamber of Commerce in the referendum taken in regard to the three tax proposals made by Governor Sproul to the Legislature for a tax on billboards and advertising signs of five cents a square foot, a second tax of one mill on the capital stock of all corporations and a tax of eight cents a ton on coal as it comes from the mine, voted against taxing coal and corporations, but favored the taxation of billboards and advertising signs.

The tax on corporations, which would have netted the State $3,500,000, was opposed on the ground that it would act as a deterrent to new corporations which may come to the state for manufacturing purposes.

The consensus of opinion amongst the members of the chamber was that the tax on coal would increase the price, and therefore, it also was opposed.

The tax on advertising signboards will bring in additional revenue into the county treasury, as one-half of the tax will go to the State and the other half into the county coffers.

Each Chamber of Commerce in the State is studying the possibilities of the three taxes Governor Sproul has proposed and by the last of the month will make their individual returns to the State Chamber of Commerce.

MARGARET SEVERN MATINEE

Margaret Severn, of the "Greenwich Village Follies of 1920," will give a special matinee performance at the Shubert Theatre on Friday afternoon, February 25, in which she will appear in an extended and diversified dance program. Josephine Luchese, coloratura soprano, and Lajos Shuk, 'cellist, will assist. The patronesses include a number of women prominent socially.

PASSION PLAYERS REFUSE OFFER

An offer of $35,000 to give a presentation of "Veronica's Veil" in Madison Square Garden for two performances on Easter Monday, has been turned down by the players who are now appearing in the Passion play in Hoboken. It was decided not to give the performances outside of a church auditorium. The piece had its 170th performance on Monday night in St. Joseph's Auditorium, West Hoboken.

MOTION PICTURE DIRECTORS URGE ANTI-BLUE LAW COMBINE

M. P. D. A. Begins Campaign Among Motion Picture Interests to Combine Against Blue Law Legislation—First Step Taken Against Declaration of Lord's Day Alliance

The Motion Picture Directors' Association, an organization composed of the leading motion picture directors in the country, has begun a campaign against "Blue Law" legislation by urging "the immediate organization of a Central Committee of Western Motion Picture Organizations, the purpose of which is to unite every phase of motion picture production, distribution and exhibition."

The following letter has been sent out to a number of associations prominently connected with the motion picture industry, including Motion Picture Producers' Association, Motion Picture Art Directors' Association, Assistant Directors' Association, American Society of Cinematographers, Society of Illuminating Engineers, Screen Writers' Guild of the Authors' League, Western Motion Picture Advertisers, Photoplayers' Equity Association, Los Angeles Film Exchange, Theatre Owners' Association, Los Angeles Theatre Association, Motion Picture Operators' Union, Ethical Motion Picture Society of America, Girls' Hollywood Studio Club:

"The necessity of immediate and united action on the part of the motion picture industry to defend itself against legislative menaces of censorship and so called 'Blue Laws' is recognized by every member of this industry.

"Our motion picture trade publications are urging united and unselfish action of every one connected with producing, distributing and exhibiting of motion pictures to defend this great industry against those who would weaken and destroy it.

"It is regrettable to note at this time of peril that some factions are quarreling with each other at a time when paid reformers, with millions of dollars behind them, are preparing to come over the top from the opposite trenches. It is imperative that any petty differences be forgotten until the paid reformer is definitely defeated in his attempted assault

"With the ambition simply to see 'something started' and not from any desire to attempt to dictate or to run the affairs of the industry, the Motion Picture Directors' Association urges the immediate organization of a Central Committee of Western Motion Picture Organizations, the purpose of which is to unite every phase of motion picture production, distribution and exhibition, for the purpose of protecting ourselves from all enemies, and of furthering our common interests. It is suggested that this committee be composed of one representative from every existing recognized association, whose vital interest is the welfare of motion pictures.

"Your organization is urged to name an official representative, who will meet with one representative from every other organization at the Los Angeles Athletic Club, Monday, February 28, at 8:30 p. m., to perfect and form such a Central Committee. Kindly notify me at Lasky Studio, as soon as possible, the result of your action on this matter."

This letter is the first step taken by motion picture interests against the statement issued by the Lord's Day Alliance, declaring that "motion picture and other amusement interests were the real instigators of the "Sunday Blue Laws agitation."

DRAMA LEAGUE'S WORK GROWS

CHICAGO, Ill., Feb. 20.—The Drama League of America has voted to keep its national headquarters in Chicago for another year at least. It has just finished a three days' session here. The league announces an institute to be held here in August "for the training of workers in dramatics and other forms of entertainment," and transmits news of the creation of two new departments, one to be devoted to pageantry and the other to stage craft, with Professor Gordon of the University of Wisconsin as the director of a four-year course for rural communities.

The league announces also the early publication of one act plays for use of churches, schools and colleges. The Chicago Chapter has increased its membership 125% during last four months.

NEW DITRICHSTEIN PLAY OPENS

SPRINGFIELD, Mass., Feb. 21.—Leo Ditrichstein opens here to-morrow in a new play by Achmed Abdullah, entitled "Toto," produced by the Shuberts. In the cast are Phoebe Foster, Frances Underwood, John Robertson, Josephine Hammer, Emma Kinll, Nellie Burt, Edna Porter, Orlande Daly, Edward E. See, Loe Miller, M. A. Kelly, Beach Cook, Gustav Bowhan, Clyde Veaux, and C. Elwood Farber.

CECILLE HINES DIVORCES ACTOR

CHICAGO, Ill., Feb. 21.—Cecille Hines, actress, was granted a divorce from W. Palmer Hines by Judge Sabbath on Saturday morning. Mrs. Hines charged her husband with desertion. There is a daughter, Dorothy, who is left in the keeping of her mother. Hines is a well-known actor in musical comedy.

STOCK IN ITS THIRD YEAR

SAN DIEGO, Cal., Feb. 19.—The Brissac Stock Company celebrated the third anniversary of its establishment here this week. The company was founded by Virginia Brissac in 1918, and has been playing constantly since then, although several changes in the roster have been made.

"DULCY" IS BRIGHT AND PLEASING

INDIANAPOLIS, Ind., Feb. 18.—"Dulcy," a three act comedy by George S. Kaufman and Marc Connelly written around Franklin P. Adams' bromide character, was presented for the first time at English's Theatre here this week, under the direction of George C. Tyler and H. H. Frazee.

Although the show was favorably reviewed here, its opening was largely in the nature of a triumph for Gregory Kelly, the leading man, who is well known here as a stock actor and Lynn Fontaine who scored a hit in the title role. The show's real test will come in Chicago where it is scheduled to open next week.

The plays deals with the aptitude of Dulcy to start all sorts of embarrassing situations at a house party. The authors have managed to concoct something that keeps the audience interested throughout the entire three acts of the play by blessing their heroine with an enormous faculty for "gumming up the works," so to speak. The humor of the piece is decidedly good in spots, reflecting the style and spirit of F. P. A.'s conception of his famous Dulcinea. The playwrights have very wisely chosen a house party for their base of operations, for some of Dulcy's remarkable instincts for creating "situations" could never obtain an adequate amount of elbow room anywhere else.

The production is exceedingly well mounted, only one set being used. The cast, which includes Harry Lillford, John Westly, Elliot Nugent, Gilbert Douglass, Wallace Clark, Constance Pellissier, Norma Lee, Howard Lindsay and George Alison, is an excellent one, Miss Fontaine's work in the title role being particularly noteworthy. The production is staged by Howard Lindsay.

HARRIS CHANGES THEATRE NAME

The Sam H. Harris Theatre is the new name of the Cohan & Harris Theatre, it was announced on Monday by Sam H. Harris.

When first opened, the theatre, which is on Forty-second street, was known as the Candler Theatre. Later it was renamed the Cohan & Harris, and as such it has continued until Monday, when the new title was bestowed upon it.

"Welcome Stranger" is the play at present showing at the playhouse, which will be listed in telephone and other directories as the Cohan & Harris until their new issues appear.

NEW KEITH STOCK HOUSE OPENS

MANCHESTER, N. H., Feb. 22.—The B. F. Keith Stock Company opened its permanent engagement at the remodeled and redecorated Strand Theatre here last night with "Polly With a Past." Grace Huff appeared as the leading lady, while Harry Hollingworth played the leading male role. Others in the cast are Florence Roberts, Marguerite Maxwell, Betty Barnicoat, Houston Richards, Ralphe Locke, George Soule Spencer, Edwin Evans, and Marie Lalloz. George R. Keppie is manager of the house, while the direction of the various productions is in the hands of Thomas Magrane.

B. STARTZMAN & GERTRUDE BECK

Bob Startzman and Gertrude Beck, whose picture appears on the cover of this week's issue of the Clipper, have been a decided success this season on the Columbia Circuit with Jacobs & Jermon's "Sporting Widows." Startzman is doing a tramp comedy character, in which role he has created quite a reputation, while Miss Beck (Mrs. Startzman) is considered one of the prettiest and brightest dancing soubrettes in burlesque and has received most favorable reports in all cities on the circuit from the daily newspaper critics. They have been re-engaged through their manager, Ike Weber, for the season 1921-22 by the firm of Jacobs & Jermon, but it has not been decided which show they will go with as yet. They were on the American Circuit last season when they were discovered by Weber while playing New York and were immediately placed under contract. They are this week playing the Orpheum Theatre, Paterson.

THEATRE GUM PARKING BANNED

PHILADELPHIA, Pa., Feb. 20.—Gum masticators who are in the habit of parking their spearmint under a theatre chair or on the arm of a seat had better watch their step. According to a new rule of Colonel Martin, state commissioner of health, such practice is banned in Pennsylvania. He has sent out strict orders to all the country, city, borough and township health officers that they inspect theatres at regular intervals and see to it that the patrons do not leave their wads on the seats or anywhere else. Even in these advanced days it is said there are still some persons who are not adverse to chewing the other fellow's gum, resulting in a menace to health.

DANCER DIVORCED FROM ACTOR

CHICAGO, Ill., Feb. 20.—Mercedes Handcock, known on the stage as "Mercedes," has been awarded a divorce from Raymond Lewis, an actor. She was also given permission to resume her maiden name. The actress testified that she and her husband were walking down Broadway in New York one evening when he punched her. Another time she testified he chased her with a hammer and struck her. Mrs. Lewis said she wished no alimony. "Before I was married I earned $300 per week and I expect to resume my dancing."

"MY LADY FRIENDS" FOR STOCK

"My Lady Friends," which H. H. Frazee produced last year in New York, has just been released for stock through Darcy and Wolford. Stock companies in Malden, Mass., and Milwaukee are playing it this week, and it is booked during the next few weeks at Yonkers, Mt. Vernon, Union Hill, N. J., and Paterson, N. J.

MINSTRELS FOR LOS ANGELES

LOS ANGELES, Cal., Feb. 15.—Roscoe & Hockald's Georgia Minstrels are coming back to California and are scheduled to play the Mason Opera House here for two weeks, beginning February 20. They will play a number of one-night stands, traveling through Northern California.

TEDDY HELEN

TAPPAN and ARMSTRONG

Late of SHUBERT GAIETIES

Now

Featured on Marcus Loew Circuit. Direction of Arthur S. Lyons.

STARLIGHT PARK PROMOTER TELLS OF FAILURE OF HIS PLANS

Harry F. McGarvie, Founder of What Was Intended to Be the World's Finest Park, Says Over $2,500,000 Has Been Invested in the Project

Harry F. McGarvie, founder of the Bronx Exposition Park, now known as Starlight Park, in a statement he issued early this week, explained why he was unable to fulfill the glowing promises he made when he began the project of giving the Bronx the finest amusement park in the world. McGarvie has a suit pending for salary against the Bronx Exposition, Inc.

In 1915 McGarvie began the venture, and acquired a 21-year lease on the Astor Estate property at 177th street and the Bronx River, and then secured adjoining property from the New York, Westchester and Boston and the New Haven Railroad, the latter two leases at the nominal rental of $1 a year. He then began the task of making the swamp into a park of beauty, and appeared before the Bronx Board of Trade to outline his plans. The picture he painted was so bright that he obtained the board's approval. A creek running through the property was filled in and eventually buildings, rides and other attractions were erected. No expense was to be spared in making the park a great resort.

At that time, said McGarvie, others became interested in the proposition, on the provision, that they should not interfere with the running of affairs. But they did, states McGarvie, and began dictating, and as they had control, he was forced to sit back and see the partly finished creation of his mind go to smash.

"Every dollar I ever had," said the promotor, "I put into the park. There is now over $2,500,000 invested in it."

There are now pending in the Bronx Supreme Court four actions against the Bronx Exposition Park. The Exposition Catering Company, Inc., has sued for $5,000,000 damages. It has also brought injunction proceedings to restrain the management from erecting a swing or ride in front of the buildings it leases. McGarvie himself is suing for salary he alleges is due.

FIRE WORKS HEAD SUED BY WIFE

CHICAGO, Ill., Feb. 21.—Charles H. Duffield, president of the Therle-Duffield Fire Works Company, went on mysterious trips out of town that look suspicious, and yet was extremely stingy with her household expenses, according to the bill for separate maintenance filed in the circuit court by Mrs. Zuva W. Duffield.

An ungovernable temper, selfishness and conduct unbecoming a married man are included in Mrs. Duffield's charges. For the past two years, she asesrts in her bill, he has been making "alleged business trips" out of town and goes out nights and stays late without telling her where.

Mrs. Duffield asks for a writ to restrain her husband from leaving the state and an injunction to keep him from disposing of any property. He is said to have an income of $15,000 a year. They were married Dec. 31, 1907, and were separated last week, when she alleged he left following a quarrel.

Mr. Duffield is prominent in theatrical circles. His company has contracts to supply all fire works for fairs, celebrations and amusement parks throughout the west.

NEW THEATRE FOR LANSING

LANSING, Mich., Feb. 21. — Thursday, March 24, has been set as the opening date for Lansing's new magnificent vaudeville theatre, the Strand Arcade, owned by the Butterfield circuit. The theatre holds something new in the line of playhouses and is not merely a show. Among many other features the projecting room is built apart from the theatre proper thereby reducing fire danger. Over the entrance are two replicas of the head of W. S. Butterfield's daughter done in terra-cotta. The new theatre is under the management of Roy Tillson of Kalamazoo, Mich. Besides a spacious dance-floor, an auditorium, bowling alleys, billiard parlors and almost every other amusement in one building there is the main theatre which is among the best of its class in Michigan.

STRANGER SAVES MANY IN FIRE

WESTERLY, R. I., Feb. 21.—A cool-headed stranger prevented loss of life among 400 or more spectators in the Lyric Theatre on Monday night during a fire which caused damage of over $20,000.

A motion picture show was in progress when an unidentified man saw a tongue of flame appear through the floor at his feet. He quietly arose, made his way to the head usher, whom he informed. The usher turned on all the lights and told the spectators it was necessary to vacate the theatre quietly and at once.

Citizens of the town are busy seeking the identity of the cool-headed stranger.

WYNN SHOW BOOKED TO JUNE

The Ed Wynn Carnival, which is playing the Montauk Theatre, Brooklyn, this week, will not close until the latter part of June at Atlantic City. It plays the Broad Street in Newark next week, after which it goes to Toronto and westward as far as Omaha, playing Grand Rapids, Milwaukee, Minneapolis, and Des Moines. A return Chicago date is possible in May.

RIGGS and WITCHIE

Ralph Riggs and Katherine Witchie Are Presenting "A Dance Idyll." This Week, Riverside, New York. Next Week, B. F. Keith's Palace

"SPEC" BILLS FOR HEARING

ALBANY, N. Y., Feb. 21.—Governor Miller will give a public hearing on February 24 at the Executive Chamber on the two bills passed by the Legislature designed to regulate and supervise the sale of theatre tickets by speculators. The hearing has been requested by the McBride Theatre Ticket Company, Inc., the Tyson Ticket Agency and the Theatre Ticket Brokers' Association of New York City.

The two bills now in the Governor's hands prohibit street soliciting and provide for the licensing of those engaged in the selling of theatre tickets by the local authorities, at the same time prohibiting the sale of tickets in excess of a 50 cent advance over the regular box office price.

ACTOR SUES BUS CO.

Pierre La Colosse, a motion picture actor, started a legal action against the Fifth Avenue Bus Company through his attorney, Harry S. Hechheimer, for damages sustained while riding in a bus a few weeks ago. La Colosse, who weighs 250 pounds and plays comedy roles, states that a pasenger broke a window in the bus and a piece of the glass got in his eye, causing him to remain idle for some time, though he had a contract to act with a producing company. He is suing for $1,000.

SINGER AND COMPOSER WED

Louise Llewellyn, a concert singer, and Tadeusz Valecz de Iareke, a composer residing at the Hotel Pennsylvania, applied for a marriage license on Monday. They are to be married during the latter part of the week.

NEW SCOTT & LIPPERT SHOW

"Called to Headquarters," a new military satire, featuring George Stoneheart and Rose Kohn, will be sent on the road next season by the A. J. Scott & O. S. Lippert Amusement Company, of Chicago

McCUTCHEON SUES EARL CARROLL

George Barr McCutcheon, co-author with Earl Carroll of "Daddy Dumplins," which closed several weeks ago and is now out again in a revised form under the name of "His Sweethearts," with Louis Mann in the leading role, filed suit in the Supreme Court last week to recover $10,000 from Earl Carroll, Inc., for royalties accruing from "Daddy Dumplins."

In the complaint, which sets forth that McCutcheon understands all statements therein, and that his signature is not appended to it because he was out of town when it was filed, it is charged that the play drew $120,000 during the three months that it ran and that on the basis of McCutcheon's contract with Carroll, which calls for royalty of from 5 per cent to 10 per cent, according to the amount of the receipts, McCutcheon had $10,000 coming to him.

When asked about the matter on Monday, Carroll said that he considered the suit a compliment to both himself and the play, adding that since he was to split the royalties with McCutcheon he still had about $10,000 coming. On the publication of the report that the suit had been filed, McCutcheon, for whom Sanger & Jordan act as agents, wrote Carroll a letter in which he said that he had not acquainted himself with all the details of the action and that he wished the producer all the luck in the world with "His Sweethearts."

POGANY WINS A POINT

Willy Pogany, the artist, won a point last week in his action for $200,000 for alleged slander against David Belasco when the Appellate Division of the Supreme Court approved an order of Supreme Court Justice Edward R. Finch granting judgment on the pleadings in favor of the plaintiff. The defendants demurred to the complaint, but the Appellate Division held that the complaint is sufficiently a statement of legal points. The defendants must therefore answer the complaint, in which event the case will be tried on its merits.

Pogany bases his action on a number of lines in "Call the Doctor," a play by Jean Archibald produced here last fall by David Belasco, which deal with the flirtations of one "Pogany Willy."

WILKES MARRIES FORMER NURSE

SAN FRANCISCO, Cal., Feb. 21.—Romance that ended in a marriage took place last week, at 2 A. M., and united Thomas Wilkes of Seattle to Miss Louise Tarqualine, a San Francisco woman and formerly nurse during the war. The ceremony took place at the home of Judge Henry Owens. Wilkes, owner of stock companies in Seattle, Salt Lake, Los Angeles and Denver, as well as manager of the tour of Frank Keenan in "John Ferguson," surprised his friends and business associates when they learned of his marriage.

SUE ON SALARY CLAIMS

Charles A. Sellon, who is appearing in "The Bad Man," had two judgments rendered against him in claims for salary filed by George Wakefield and Jeane Hart, who worked for him in "The Cat and the Fiddle" company which he managed in 1915. Wakefield claimed $275, and Miss Hart $135. They lost track of him between 1915 and the present time, when they discovered him in the cast of Holbrook Blinn's play.

LOEW HOUSE REDUCES PRICES

MEMPHIS, Tenn., Feb. 16.—The Lyceum Theatre, a Loew house, reduced its admission prices beginning last Sunday from 15 and 25 cents to 10 and 20 cents. A change was inaugurated in the program policy also—the complete new picture bill being presented on Sundays, Wednesdays and Fridays, instead of on Sundays and Thursdays.

STOCK AT THE ORPHEUM

HARRISBURG, Pa., Feb. 21.—Wilmer and Vincent's Orpheum Theatre will be turned over to stock on February 28. Nathan Appell will be in charge. Last year the change was made from vaudeville to stock about the same time, and met with good results—running all summer.

VAUDEVILLE

PANTAGES ADDS TWO MORE NEW HOUSES

SEVEN OPENINGS THIS SEASON

Alexander Pantages this week announced the opening of two new houses on the Pantages Circuit. The first of these openings will be in Memphis, Tennessee, on February 28th, when the new Pantages Theatre, a 3,500-seat theatre, which was constructed at a cost of $750,000, opens. George Calvert will be the manager of the house which is centrally located opposite the Peabody Hotel.

The second of these will be in Des Moines on March 5th, when the remodelled, and remanned Empress Theatre opens as the Pantages. The house opens on a Saturday, and subsequently all Pantages road shows will open there on Saturday, closing Friday night to make the jump to Minneapolis for a Sunday opening. This is an innovation in the arrangement of bookings. The Empire is part of the J. L. Adams Circuit. It will be under the management of M. J. McGinnis.

During the past season Pantages has opened five new theatres, including Toronto, Denver, Salt Lake, Los Angeles, New Orleans, Des Moines and Memphis making seven openings this season, and ground has already been broken for the erection of a new house at Louisville, Kentucky, while houses in Hamilton and Kansas City are being rushed for a Spring opening.

For his next season's plans, Pantages has announced plans for the building of ten new theatres throughout the country, seven of them, however, to be west of Chicago. A new Pantages Theatre is under construction in Buffalo, and four new Pantages houses are to be built throughout the south.

NEW POLICY AT AUDUBON

The new policy of the Audubon Theatre went into effect on Thursday, last week, starting with the last half. The regular vaudeville bill was five acts, and following that, a forty-four piece orchestra, replaced the regular orchestra, which is directed by Dave Brown. Dave Mendoza directed the large orchestra.

The opening programme consisted of the "American Legion" overture, four movements from "Peer Gynt," with Wenger settings and three ballet dancers, the Fox news, a toe dance number by two girls and a man, a Clyde Cook comedy, another musical interlude, and then the feature picture, "Mamma's Affair," with Constance Talmadge.

All this is offered in connection with the regular vaudeville programme. No change in the price of admission has been made.

KEITH MANAGERS CHANGE

James Travers, formerly assistant manager to Bill Quaid at the Fifth Avenue theatre, went into the Hamilton Theatre on Monday, to act as manager. Robert Wayne goes from the Hamilton Theatre to the Colonial, succeeding Chris Eagen, who leaves to take over the active direction of the new Keith's Fordham theatre, which is scheduled to open next month. Sarsfield Walsh will go into the Fifth Avenue theatre this week as assistant manager.

ENGLISH AGENT IN NEW YORK

Lou Nathans, the London, England, booking agent, is in New York arranging for material to take over to the other side. He is making his headquarters with Jack Linder in the Putnam building.

NEW ACTS

Billy Rogers and Jean White, a sister of George, have doubled up and are rehearsing a new act.

Byrnes and orraine, two men, are rehearsing a new double noLvelty act.

"Two Little Pals," a new act by Darl MacBoyle and Theodore Wilde with music by Walter L. Rosemont, will be presented shortly by George Choos. Estelle Mac Meal, Harry Meyers, Roy Purviance, and Edythe Maye will appear as principals supported by a company of eight.

Lillian Herlein will shortly open in a new single act written and staged by Charles George.

Billy Weston and Marie Kellar will open in a new song, dance and talk act, called "According to Hoyle," next week.

Al. Litt, formerly Ferns and Litt, and Billy Hayes, formerly Le Maire and Hayes, will open in a new blackface act shortly. The act is to be known as "Dispossession."

Henry Sherman and Company in "All's Fair in Love," a new act by Lew Williams.

Wallace and Brewer, in a new act entitled "All Aboard," with Florence Robinson and Babe Warrington.

Adèle Mason in "Sunshine," a new single act. Meyer North is the producer.

George Leonard and Aileen Poe in a new two act.

Herbert Lennon and Gladys Dane have a new act entitled "The Actor and the Dairy Maid."

SILBON TROUPE SIGN

LOUISVILLE, Ky., Feb. 22.—The Silbon-Siegrist troupe of aerial acrobats, now known as the Neapolitan Troupe, will return to the Ringling Brothers and Barnum & Bailey Circus, when it opens at Madison Square Garden early this spring. They are in Louisville rehearsing for the big Mardi Gras and Indoor Circus which will be staged at the County Armory the week of February 28, for the benefit of the Odd Fellows Orphanage Endowment Fund.

DOWNING TO DO REVUE

Harry Downing, last season featured with "Every Sailor," will open out of town this week in a new act to be known as the "Peppermint Revue," produced by Louis McClellan. Five people will appear with Downing, among whom will be Roy Sedley, Lester Lee, Richard Ware and Aeta Vadesca.

Sam Coslow wrote the lyrics for the act and Sammy Wilson the music.

NEW HOUSE OPENS

BEACON, N. Y., Feb. 21.—The State Theatre, a combination house, opened here on Thursday of last week with a policy of vaudeville and pictures for the last half, and pictures for the first half. The theatre, which is owned by Joseph Kleiger, seats 1,500 people, and has recently been rebuilt. Arthur J. Hamburger books the theatre from New York.

START WORK ON "GOLDEN GATE"

SAN FRANCISCO, Feb. 21.—The building of the Orpheum Junior "Golden Gate" theatre has begun in earnest. A three-story brick hotel is being razed and when torn down, the entire lot will be ready. Excavation has been going on for some time.

WANTS PLAY FOR SALES

Chic Sales, who at present is playing the F. F. Proctor Circuit, is to be starred next season by Augustus Pitou. The latter is making a diligent search for a suitable vehicle.

KEENEY IN CALIFORNIA

Frank A. Keeney, theatrical manager, left last week for a trip to California. He will be gone about four weeks.

KEENEY NEWARK HOUSE IS SOLD

CLAIMS LEASE FOR 2 YEARS MORE

The Shuberts have purchased Keeney's Theatre, Newark, and plan to add it to their circuit of vaudeville theatres, which they recently incorporated as a $20,000,000 organization. This was made known by a story published in the Newark dailies last week. At the Keeney offices in New York the sale of the property was affirmed, but it was stated, however, that the Shuberts had bought the property only and not Keeney's lease, which still had two years to run and which he refused to relinquish. Attempts, it was said, had been made by the Shuberts to purchase the lease but had proved unsuccessful.

N. V. A. COMPLAINTS

Basil and Allen have filed a claim against Decker and De Stracy, alleging infringement on the idea of the Wop comedian and the recruiting officer, with the type of talk used, and also an infringement on their drop.

Alexander, of Alexander and Burton, against Clayton and White, claiming infringement on two gags, the "Shanghai," and "Pekin" hits.

Lew Hawkins against Innis Brothers, alleging that the gag about the "aged cow, that eats green grass and gives white milk and makes yellow butter," is his property, and is incorporated in one of his monologues.

M. J. Hooley complains against Charles Mack and Company, claiming that he used to work for Mack, and was discharged without having his fare back to where the act started from. He started with the act in Tacoma, Washington, and was discharged in Wilkes-Barre, Pa., he says.

John Neff against Hawthorne and Cook, claiming infringement on his act, in using a violin without playing it, and also putting the handkerchief on the wrong side of the collar.

Dave Thursby vs. Kurt Galloway, claiming infringement on the song, "I've Been on the Bum Ever Since."

BOOK ACTS ON SHIP

The McClellan Agency, at 145 West 45th Street, is now continuing the booking of vaudeville acts, to appear at the receiving ship of the Navy in Bay Ridge, booking seven acts every Wednesday night. These acts are paid a small sum by the Navy for their performance. The vaudeville entertainments were started during the war.

Those who appeared last Wednesday were, Frank Hammond, Lindsey and Hazel, Florence Armstrong, Robb and Hollis, Peggy Van, Richard Ware and Company, and Goodall and Armen.

COURTNEY SISTERS REUNITED

The Courtney Sisters, Fay and Florence, who split when Florence Conrtney married Georgie Jessel, have reunited, and will open in the Middle West this week with the Benson String Orchestra in their act. They are coming East shortly.

FRANK VINCENT ILL

Frank W. Vincent, booking manager of the Orpheum circuit, is ill in bed with a severe cold; during his absence, the books have been taken care of by Earl Sanders and Ray Myers.

FANCHON REVUE FOR N. Y.

CHICAGO, Ill., Feb. 21.—A. L. Bernstein, manager of Fanchon and Marco's "Satires of 1920," left for New York last week to close arrangements for an eastern showing of the production, which is now playing at the Olympic Theatre here to receipts averaging $14,000 a week.

The "Satires of 1920," as the revue is called, which opened in San Francisco some time ago and had a successful run there, was regarded as a "Frisco" show; it was held that the show did not have the class to stand up in Chicago and the east, but its record in the latter city has shown that the production's entertainment qualities were not to be denied, and it is now believed that it stands more than even chance in the east, in spite of its "Frisco" atmosphere.

When the show was first produced, its backers did not have in mind an eastern tour, but its consistent drawing power has decided them in favor of giving the east a trial.

CHAPLIN FILMS IN KEITH HOUSES

Charlie Chaplin's latest feature, with Jackie Coogan, "The Kid," which closed after two weeks at the Strand last week, breaking all records there, has been booked into all the Keith, Proctor and Moss houses.

The Palace will be the first to get the film and will have it exclusively during the week of Feb. 28th, starting next Monday. The film has been booked into the other houses according to zones.

During the week of March 7th, all Keith, Proctor and Moss houses in the zone, from 40th Street to 186th Street, will be given the film. The houses on the same circuits in the district from 14th Street to the Battery, and the Bronx, will show the film during the week of March 14th.

All Brooklyn and Queens houses, with the exception of Jamaica, will feature the film during the week of March 21st.

STOLEN WARDROBE RETURNED

While playing at the Jefferson last week, Eleanor Peirce had her entire wardrobe stolen from her dressing room between shows on Thursday. Thursday evening and Friday matinee she used clothes loaned to her by the girls in Donald Kerr's act, also on the bill. Before the Friday night show the clothes were found in the theatre alleyway, and the entire wardrobe was intact.

COMPLAINTS SETTLED

The complaint of Eddie S. Minnetti against S. Minnetti, claiming infringement on the name, has been amicably settled by S. Minnetti, who is changing his billing to Marnetti.

Axel Mirano's complaint against the Wellandos has been settled in favor of Mirano. The Wellandos have been told to eliminate the revolving perch apparatus, which Mirano claimed is an infringement on his act.

SEYMOUR SAILS ON THE 26TH

Louis J. Seymour, the singing comedian, sails for England on the *Aquitania* on February 26th, to open for a tour of the Moss time. Seymour has signed thirty acts for bookings in England, among them being Bennett and Lee, Billy Comby, Gordon Eldred and Company, Girlie and her Nubaines, Sydney Shepherd and Company, and Pauline and Francis.

RUTH ROYE ILL

Ruth Roye was compelled to cancel last week's engagement at the Colonial and this week's at the Jefferson, due to throat trouble. She is expected to recover within another week.

VAUDEVILLE

SHOW REVIEWS

PALACE

Sylvia Loyal with her artistic pigeon act opened nicely giving the show a good start and was followed by Bernard and Garry whom we reviewed in detail not a great while ago. Their opening rag number got over to a good hand and the two published numbers which followed went over well. Of the imitations, the one of Eddie Leonard received the best hand and the one of Belle Baker, the poorest. Several bows were taken at the finish.

Donald Kerr and "His Lady Friends" got over mainly on the dancing, the singing being weak, especially that of the girls. After the trunk scene used for an opening, the act went to "One" and the stage hands certainly made enough noise, closing and "striking" the trunks. The pianist, who lisped badly at times, came on at the conclusion of the act and seemed to be suffering, in addition to the impediment in his speech, from "bowitis," for he took them all, none of which were in the least necessary for him. Kerr's dancing registered strongly, also a double dance with one of the girls who did a number of splits.

The Wilson Brothers got over strong, gathering many laughs as the "Cop" and the Lieutenant, with the whistle business and the gag line "you go out." The yodelling was good and productive of definite hands. The singling out of one girl

Irene Franklin and Burton Green closed the first half,

Miss Franklin opened with a cash girl song, "A Queen Aint Got Nothin' On Me," following which Green played a number on the piano

Miss Franklin in a short gown of orange with panel of white lace net, front and back, short socks, black sandal slippers and bows of green satin, one on the back of the costume, the other in her hair, sang "Dirty Face." It has a wonderful set of lyrics and was put over to good laughs in Miss Franklin's inimitable manner. In a change of costume, a blasé chorus girl was given and a very good number entitled "When the Wedding Bells Are Ringing For My Daddy and Me," the catch lines being spoken without music. The lyrics are excellent and drew good laughs, that "ermine envelope, Gawd," line being a scream. For encores Miss Franklin sang "Say, What Have You Got On Your Hip," with a laugh in every line, and for a finish, a song about a fireman entitled "Help, Help, Help"; it certainly has some punch. Took many bows to good applause.

William Kent and Co. in "Bubbles," which was reviewed in detail without Kent last week, dragged along for forty-five minutes. The girls are pretty, so are th costumes and scenery. Some of the costumes were quite beautiful and the girls wearing them shapely. There were several good laughs scattered through the act and the dancing of Queenie Smith who did some very good "cuts" was productive of applause. Marjorie Leach got a big share of the laughs.

Kent was probably asked to do a bit in "One" so that the next set could be made and did the "Draught" selection used in his former act.

Following a slight wait, Franklyn Charles and Co., whom we reviewed in detail recently, "mopped up," mainly with the Apache burlesque, which was a scream, and the acrobatic feats, especially the chair stunt, described in detail before. This is one of the very best feats of strength we have ever seen. They wisely refrained from doing anything for an encore, a suggestion made in these columns when the act was previously reviewed.

Robert Emmet Keane did essentially the same act as upon his previous visit, concluding with the Scotch recitation and Kipling's "Advice To the Young British Soldier," which he does very well.

The Weldonas, in an act similar to the Mirano Brothers, closed to a house half empty. H. W. M.

HAMILTON

A much larger and better audience helped put over a good show on Monday afternoon, than they've had here in the past few weeks. James Travers is now managing this house, succeeding Robert Wayne who goes to the Colonial. The bill ran smoothly all through.

The Four Ortons, assisted by a bit of poultry that is billed as a duck, but which looks more like a goose, opened. Three men, one doing comedy, and an attractive girl worked their way, on the tight wire, to three bows, in starting the show, which is doing rather well. The comedian, doing some bits a la Collins and Hart, with the wire connected to his collar instead of trouser's seat, got some big laughs.

Frank Hurst has changed his attire and act since we last caught him. He's now wearing a light suit, and is doing a straight routine of published songs, and a few gags, using no special numbers. The dark suit he formerly wore gave him a better appearance. Hurst told the audience, after the gag about the Hebrew and the railroad train, that Eddie Cantor took the gag from him.

Tom Wise presented a different act and a different cast from the one which he originally showed at the Alhambra this season, and it must be said that he has done so wisely. This act is just the kind that a vaudeville audience can appreciate Tom Wise in. What's more, it contains something that the other vehicle didn't, and that is "human appeal," in the way of pathos, with the proper amount of comedy thrown in. Wise is supported by two men, and a woman, all very capable, and the woman, exceptionally good. Wise is given the full opportunity to display himself in this offering, which is also more than his other vehicle did. In this act, he's a lovable old character, and the offering won't miss on any bill.

Burns and Frabito had a good break in following Wise, for the preceding turn had given just the correct amount of sentimentalism to leave a good impression, and at the same time, leave the audience ready for a lot of comedy. The "balloon" bit was a riot, and the rest of the act scored effectively.

It has now been about three successive week's that the reviewer has caught the Marmein Sisters and Dave Schooler, and he hasn't tired of them yet—and we imagine that an audience to whom they are new could stand quite a lot of them. Because the girls are refreshingly youthful, their dancing ability very good, the staging of the numbers novel; Schooler's personality always pleases, and his piano work is without par in vaudeville. Why should one tire of them?

Jack Inglis opened the second half, but had the advantage of having the audience nicely warmed up by an exceptionally well-played intermission number by director McElwain's orchestra. His "nutt" comedy hit them strongly, and sent him off to good applause. Dorothy Jardon sang her four programmed numbers, and also took an encore. Miss Jardon has a fine dramatic soprano and makes a good appearance, sings exceptionally well and possesses a voice of fine quality.

Julius Tannen started out with a crack about Mary Garden, and grand opera, and then branched off into every other subject imaginable, and got a laugh for every line. The "excer-size" gag, about not doing it "with your back to the radiator," panicked them.

Mang and Snyder doing a strong-man routine, closed. G. J. H.

ROYAL

Samsted and Marion led off a bill which was rather top-heavy, the second half furnishing the best part of the entertainment. This was due because of the shift, for some reason or other, of Pearl Regay from the close of the first part to the close of the show. The opening duo offered some strong-arm feats in a turn styled "A Bachelor's Vision.'

Ernie Ream went fair in the second spot, opening with a song, and then going into a pianologue. Some of his stories seemed to get over to the front rows, but were lost in the rear of the house.

"Bungaloo Love," labelled a comedy by Willard Mack, is devoid of any theme. Its main purpose seems to be providing Les Morgan and Beryl Gray with a dialogue which was put over effectively. The male member of the team is ensconced in the flax at the rise of the curtain. His wife enters, awakens him and tells him he has twenty minutes to get to his job. Most of the comedy arises from his efforts to get out in time. A great deal of it is trite, such as looking for his collar-button. When he finally is all ready to break from the barrier the morning paper is slapped at him and he learns it is Sunday.

Senator F. Murphy started out with a laugh and kept them laughing for the greater part of his turn with his discussion of things political. His mispronunciation proved effective for laugh purposes, while his views on the telephone, subway, and other topical things were well handled.

Jack Kennedy and company in "A Gold Proposal" started slowly, but finished full of running. Kennedy is a funny chap who garners laughs as much through the way he handles business as by the lines. He represents an old judge who for ten years has been trying to propose to a widow. The latter's daughter marries her young sweetheart, and when the mother threatens to have the marriage annulled, the boy tackles the judge on the golf links. He tells him that he will demonstrate how easy it is to propose if the judge will grant a favor.

The latter agrees and hides behind a hedge while the youth with the aid of his young wife displays his technique at the thing. The favor requested is that the old chap do all in his power to keep the youngsters together. Meanwhile the widow enters and laughs followed in rapid succession as Kennedy tried to emulate the example of the youngster. Eventually he is successful.

James F. Kelly and Emma Pollack score the first emphatic hit in opening the second half. Their burlesque antics proved sure-fire, Miss Kelly's idea of a female Boweryite being exceptionally well handled. Her rendition of "Maggie Murphy's Home" drew down volumes of applause, while a "tough" dance for a close had them begging for more.

Howard's Spectacle, entailing various feats by ponies and dogs, was fortunately well placed due to the shake-up in the bill and went over nicely.

Although she appeared at this house recently, Anna Chandler was a decided hit, her song routine including several new numbers. One, a new style of "nut" song entitled "Scandanavia," furnished any number of gruffaws.

Although relegated to the bottom of the bill and following an emphatic hit, Pearl Regay duplicated the success of Miss Chandler and held them intact until 5.20. Miss Regay's dancing is most cleverly executed, being of a distinct style and merited the resultant applause. Roy Sheldon makes a delightful assistant in the songs and dances, while the Rialto Five also acquit themselves creditably. J. Mc.

RIVERSIDE

The Sterlings opened the show after a delay which was covered by the showing of the news reel, and set in motion a bill, that save one or two unfortunate occurrences was an excellent one, and smoothly run. They offered a routine of snappy work on roller skates. The woman makes a good appearance in abbreviated costume, displaying shapely limbs to advantage. A goodly portion of applause was awarded them.

Schichtl's Marionettes differs from others only in manner of presentation, and in the really ingenious mechanical devices which were disclosed. The turn was interesting because of its novelty in not following the set routine of such acts. Schichtl took several bows.

Grace Nelson, the American Made Prima Donna, assisted by Eearl Browne at the piano offered a routine of song numbers, embracing the classical and semi-classic variety, with one exception, a popular number used to close. She was in good voice when reviewed and took all of her high notes with apparent ease. She was rewarded with an encore, for which she sang, "The Last Rose of Summer."

Ida May Chadwick and her Dad, who followed, presented a really likable rural skit entitled "Wiggins' Post Office." The skit follows no particular plot, but is a merry melange of song, dance, and wit. Miss Chadwick plays the parts of a show girl, and a country bumpkin, while her father plays an old rube with big town ideas. There is plenty of clever material in the act, Miss Chadwick dances exceptionally well, and handles a number capably. Her father too can use his feet to advantage. She was cordially received, indeed, taking several bows, and making a speech, which seemed unnecessarily sweet.

Ella Shields, who headlined, went on in place of Riggs and Witchie, billed for the spot but unable to go on due to their trunks not having arrived. Miss Shields was the victim of a most regrettable insult from a gallery hoodlum, but despite the unfortunate occurrence, the audience recognized her sterling artistry, and rewarded her with the most thunderous ovation the writer has ever heard given any performer at this house. Her characterizations of English types are admirably conceived, and most artistically presented. As an impersonator, she is alone in her class.

De Haven and Nice opened the second half of the bill, and scored a huge hit with their rough and tumble acrobatic farcelet, "The Follies of 1776." Several new bits have been added since last the writer saw them and were received with as much laughter as the rest of their act. They are doing a new encore bit.

Riggs and Witchie followed them, but owing to the non-arrival of their effects, were able to do but two numbers. Nevertheless in those two they demonstrated their marked ability as dance artists, and the right to a place among the best dancers in vaudeville. They are graceful, expressive, artistic. Not much more could be asked for. Mack Poncha assists as violinist and orchestra leader,

Kramer and Boyle held the next to closing position, and had little trouble in getting plenty of laughter and applause. Kramer clowns around about the stage, getting laughs in an impromptu manner, while Boyle works as a straight man, and sings several numbers quite well. One or two of the Jewish remarks might prove offensive to an audience composed of non-Jews, and might, we think, just as well be eliminated. We still insist that Kramer should do a little dancing. They made them laugh heartily and did their encore bit, declining further reward.

The Four Readings in an equilibristic, athletic turn, closed the show. All four are fine specimens of manhood, and work with the ease of trained athletes. They held their audience nicely, and scored a large hit on the strength of their closing and feature trick. S. K.

VAUDEVILLE

SHOW REVIEWS

COLONIAL

A very good, well balanced bill with four acts that practically stopped the show was opened by Louise and Mitchell; the girl is versatile, doing singing, dancing, and is particularly excellent as understander in a number of athletic feats that would do credit to a man. Registered well, taking several bows to good applause.

Ryan and Bronson sang a number of published songs and took two encores.

Toto filled the next spot, in which Nat Nazarro, Jr., was programmed, and got over surprisingly well for a sight act, taking several encores and getting emphatic response. He gets laughs, but it is his contortion work which is very good that counts the most. Toto is the best clown act the reviewer has seen.

Avey and O'Neill were next in the place of Swift and Kelly, and were the first act to stop the show, receiving decided and emphatic applause in rhythmic accord. They are natural in their blackface delineations, clever in placing their laughs to the best advantage, but particularly a riot when one does a wench, a character not seen frequently in later years, and does that scream of a burlesque dance. It was a veritable riot and the best of its kind in the business. The team is a sure fire hit in any spot on any bill.

Juliet "Mopped" as she usually does, act is the same as recently seen, but just as entertaining and interesting to review; she certainly has no superiors, on this side of the pond at least.

Right after the intermission Nat Nazarro, Jr., hit them an awful wallop, "cleaning up" in fine style. Viola May was accorded definite recognition for her hitch kicks and the Russian steps on her toes.

The song, by the plant in the box, was a hit of decided proportions and an encore taken. He sings in the dark, which seems an error of artistic judgment. This act took many bows to big applause and whistling from the gallery and was the next act to hold up the proceedings, Nat's dancing and personality aiding materially.

Swift and Kelly held down the next spot in good fashion, the opening is funny and the dialogue good for laughs. The song, "Buddy," by the girl, could be replaced by one a little more up-to-date and more suited to her style of singing—it received a hand, however. Swift pronounces been "bean" and his pants seemed a trifle short.

Eva Tanguay has improved her act considerably since the reviewer last caught it when but three days old. She opens with "I'll Get Famous Yet" and for her second number sings the "Navy Blues" with a dance. The number did not seem as well suited to Miss Tanguay's style as the others but the dance put it over. The third was the Peter Pan song, following which the plant in the box was a hit with "Blues" played on the harmonica.

"She Gets Away With Murder" was more suited to Miss Tanguay's style than any of the preceding ones and was a decided hit.

Miss Tanguay then entered in a dream of a creation, made more striking by reason of the wonderful white ostrich plumes; it is one of the very best costumes the writer has ever seen Miss Tanguay wear and he has seen many for many years. She has a much better song for the finish, using different letters of her name. The writer was so busy admiring the costume he missed the name of the number. Of course she had to sing "I Don't Care," and of course she had to, after many bows, do another encore; she countered neatly with a short poem of thanks. A drop of Nile green satin, upon which is embossed a large lion in gold, upon which is seated a figure, afforded a background for wonderful costumes, a wonderful act, a wonderful personality, a wonderful artiste and a wonderful woman, and no matter what she sings "I Don't Care."

Daley, Mac and Daley closed with a very good skating act and held the majority of them in although the hour was quite late, something unusual at this house.

H. W. M.

ALHAMBRA

The management of this house couldn't desire better business than they had on Monday night, for the simple reason that it would be almost impossible to do better. Standing room was being used to the extreme. The audience, on the other hand, couldn't desire a better show, for they have one of the best layouts to be seen this week.

Ollie Young and April offer their novelty skit, with bubbles—of soap and smoke. On Monday the applause was good and the stunts were done well.

With such names as "Chic" Sales, William Rock, Ben Bernie, and Ruby Norton on the bill, it sounds like exaggeration to say that the act playing the "bimbo" spot, otherwise number two, was the hit of the show as far as applause is concerned, but the fact remains that Bartram and Saxton did that very thing, and all the more credit to them because of the handicap of their spot and the other names on the bill. This team possesses all the qualifications of a next to closing act, from personality to ability. It may be that the idea is to gain for the act the reputation of being a "deuce of a good act." The two get the full value of every number they use, and their yodelling bit is without a doubt one of the best to be seen, or rather heard. The best of all the applause they received lay in the fact that it all came without jockeying on the part of the performers, and they weren't allowed to depart from the stage before a speech of thanks had been rendered.

Bobby Bernard and Company presented "A Regular Guy," written by Hugh Herbert. The playlet in itself is sure-fire, and is excellently handled by Bernard and the man with him. A woman in the act has but a few lines to read but puts those over effectively.

Ruby Norton is pretty to look at, wears wonderful gowns, and has a pleasing voice, but has room for improvement in the gestures used during her number. Miss Norton's favorite seems to be the floating of both her arms through the air and rippling her fingers at the same time. This she did in two or three different numbers. With Miss Norton at present is Clarence Senna, who does the same solo he did with Lillian Fitzgerald, Georgia O'Ramey and Kitty Gordon. Is a new number so difficult to learn? At least we're grateful to Senna for not using the "sing bass" gag in this act, which he did with the others.

Bostock's Riding School, with three men and two girls, closed the first half, starting with "bare-back" riding exhibitions, and then with some comedy, that brought roars of laughter. In the latter bit they used several youngsters, who worked with the apparatus used for learners. While this bit has been employed for years with circus acts it will never lose its comedy value.

Ben Bernie kept them laughing with a lot of new material.

William Rock has changed his offering to a large extent from that which he showed here last year. The act now consists, for the most part, of costume parades, and as such it scored effectively. One of the girls, who is evidently featured, Hazel Webb, has a wonderful smile, which makes up for her rather weak voice and ordinary dancing. Her work resembles that of Mae West in style of delivery to a large extent. The other girls are pretty and wear their gowns well. Rock does two character bits and hasn't lost his ability there.

"Chic" Sales is doing the same routine of "rube" characters which he offered when last seen on the Keith time, but which haven't suffered in entertainment value thereby.

The Aerial De Groffs closed, with only a few walk-outs, although they went on at about 11.15.

G. J. H.

EIGHTY-FIRST STREET

Practically a full house greeted Sawyer and Eddy who opened the bill and still they kept coming in during the following two turns. The eye-openers went well with some talk and feats performed on the trapeze. The male member of the duo is a strapping chap and his partner a tiny little miss. Most of the talk, which is built up around the difference in physique, proved effective, but the young lady might let up a little on a rather affected and forced laugh. It isn't funny and doesn't mean anything.

Jack Sidney and Isabel Townley made the customers feel right at home by appearing before a set in two which depicted a subway station. Quite a lot happens while they are waiting for the train as quite a lot can happen to any one these days in the same position. A flirtation bit is started by Sidney putting a coin in the penny-in-the-slot machine. He was fooled by getting some gum. Some hokum got over to laughs while a "nut" song by Sidney also registered. After the olio drop was lowered came the best part of the act with the duo in a burlesque dance bit. Her antics while dressed in a tight fitting gown, minus a back, topped off by a ludicrous hat, and with her feet encased in heavy brogans resulted in roars of laughter.

Man and woman acts seemed to be all the rage this week at this house. The first four acts are thus composed. Frank A. Burt and Myrtle Rosedale came next and their manner of producing laughs seemed to meet with approval. Burt is a fairly good comedian and won any amount of giggles through his dialect conversation with Miss Rosedale and through the manner in which he manipulated a flute. But the real applause came following some hoofing by Burt in which he threw his legs around in a manner reminiscent of Jim Thorpe trying to hit a wide curve ball. Miss Rosedale makes a capable foil and ably assisted Burt in registering one of the hits of the bill.

"Skeet" Gallagher and Irene Martin ran smoothly and garnered their full quota of chuckles. They are a likable couple and Miss Martin makes a delightful little scrubwoman. So delightful that "Skeet" falls for her, literally and figuratively. Slipping on a piece of soap results in a conversation which culminates with the girl later revealing herself in reality as the daughter of the hotel-owner wnere she is presumably employed as a floor masseuse. Some dances are neatly executed while a short outburst by Gallagher apropos of the female of the species was effectively handled.

Berrens, the Ryan Sisters, and Leslie have a well presented coterie of dances and music which resulted in merited applause. One of the male members of the quartet took them by storm with some stepping which revealed him as a dancer of the first calibre. The other chap at the piano during the interludes between the dances handled several comedy numbers in good style and also got them with a medley of oriental selections. The two girls are youthful, pretty, and graceful exponents of terpsichore and in their dance duets were accorded enthusiastic plaudits.

Leo Carrillo headed the bill and conducted himself as a headliner should. His dialect stories in Chinese and Italian are handled in a manner that cannot be denied from a laugh standpoint. No matter how many times they are heard they cause a laugh as Carrillo puts them across. To show his versatility he closed with his patriotic piece concerning the death of twelve Americans at Soissons rendered as a French war veteran told the story. Carrillo is a finished entertainer from start to finish and is too well known to make further comment necessary.

J. Mc.

NEW ACTS

DOUGLASS FLINT & CO.

Theatre—*American.*
Style—*Comedy sketch.*
Time—*Eighteen minutes.*
Setting—*Three.*

The story of the sketch follows the general lines of several others, that of the old man who is the head of a firm being a grouch, the stenographer and the clerk, only in this case the stenographer is the boss's daughter.

The son who is absent has sent to the clerk for a five hundred dollar loan to cover him in a stock deal, the clerk borrows the money from the firm unknown to the boss and when a shortage is discovered in the books, the clerk confesses he is guilty.

The old man is about to call up the police when a letter that the daughter has received, explains the situation; the letter having originally been intended for the clerk, and the clerk receiving the one intended for the girl, a line revealing the fact that the envelopes have been switched. This was rather a flimsy excuse for the situation.

The son, at this point, calls his father on the long distance phone and informs him of the fact that he has taken the money to buy oil stock, struck a gusher, and is worth all kinds of money.

The company are quite capable, the clerk not only looks the part but has a lot of personality; Flint plays the grouchy old man cleverly and the girl looked the part.

The sketch has many technical weaknesses and suffers from comparison to quite a number of others as an original or novelty offering.

H. W. M.

JEFF HEALY AND CO.

Theatre—*City.*
Style—*Comedy sketch.*
Time—*Seventeen minutes.*
Setting—*Three.*

The "and Co." consists of a clerk and a stenographer. The clerk has been in the office of a stove company for some time; the stenographer is new, having been hired during the absence of the head of the firm, played by Jeff Healy.

A new head of a branch office is needed in another city but the boss will only place a married man in the position. None being available, he decides to induce the clerk to marry the new stenographer so that he may fill the position.

The clerk, an old man, is very bashful and the girl doesn't seem much in love. In giving instructions as to the proper method of proceeding, the boss illustrates, saying among other things that you should always go after what you want.

During the clerk's absence, the stenographer follows the boss's advice, proposes to the head of the firm and is accepted, the clerk returning at the finale, saying he has changed his mind and being informed that he is too late.

The man playing the clerk did it well; the others were capable in their respective parts; the dialogue well written and productive of good laughs though the plot is trite. Act will do well in the medium houses but is scarcely big time material.

H. W. M.

N. V. A. EXTENDS TIME

All new applicants who become members of the National Vaudeville Artists' Club, for the next few weeks, will be paid up in dues until Oct. 1, instead of April 1, thus giving the new members seven and a half months membership instead of the six months, ordinarily given for the amount paid. This drive is temporary.

VAUDEVILLE

KEENEY'S
(Last Half)

The Texas Duo, man and woman in a musical turn, in which singing and instrumental work are nicely combined, opened the show, and were successful in registering a favorable impression in the initial position. They are clever instrumentalists, and their vocal efforts, too, are pleasing. The numbers they use are quite suitable to their work.

The Tamaki Japs we have seen several times before. The team is composed of man and woman, and the work consists of a routine of Jiu-Jitsu and other Japanese self-defense stunts, performed in the usual fashion, quickly, but with the picture-posing effect maintained. The act got plenty of applause here, because they liked the way in which the woman handled the man.

Duval and Little, man and woman, presented a comedy skit, the material of which is very familiar to the writer. Perhaps we saw them work under a different appellation, or perhaps they are doing an act that someone else did, we do not know; but we do know that the dialogue and routine of the act are very familiar. Their performance was pleasing, they got their laughs nicely, and put their song and dance numbers over for good applause. They took several bows.

Richards and Walsh did not get away to a start as soon as they should have done, the gun utilized in their opening bit failing to work. However, they covered it nicely, and when they got going, they went straight ahead. They scored the laughing hit of the show, and had the audience in one continual orgy of laughter. They took three bows, declining an encore. Both are performers of merit, and experience, their ability and material being consummate.

"Now and Then," a girl act of the smaller type, followed. There are four chorus girls, two male and two female principals in the piece. The setting, a flowered back drop, is very pretty. The idea of the act somewhat resembles that used in Irwin Rosen's "Song Shop." Two different sets of entertainers, operatic and "jazzatic," compete for public favor. The result, of course, is much applause for both. The act's good points are few. It is hopelessly small time.

Babe LaTour, well known comedienne, offered a single act that will be further reviewed under "New Acts." She was a big hit, evidently being a big favorite here, for she got a reception when she came on, and hearty applause throughout.

Betts' Seals, augmented by a dog and two monkeys, in a novel animal act closed the show. The seals exhibited signs of careful training, and the monkeys and dog supplied several laughs. The act held the attention of the audience and was heartily received.

"The Barbarian" was the feature picture. S. K.

CITY
(Last Half)

Mankin, a frog man with a splendid act of its kind and a very beautiful and effective set with good lighting effects, opened.

Mankin is an excellent contortionist and has observed the movements of frogs carefully for he depicts them with fidelity; he was a decided hit.

Walsh and Edwards open single with the girl in a dress of pink and silver, doing a number; the man enters and the two have some talk that was slow. A song followed using different letters of the alphabet such as MT, DT, OK, REZ, and others on cards, which were shown as they were sung, in such a manner as to fit the meaning of the lines; we have not seen this before and it was a hit. The man did a number and they both finished with a neat dance.

O'Brien, Havel and Company, got many laughs and put over the act which we have reviewed under "New Acts" recently, well. The young girl looks pretty and is clever in the part.

Leonard and Porrey followed, Bessie Leonard putting over several songs written by Porrey in a clever manner and with lots of spirit. She looked well in several changes of costume, one of the most striking being of cherry colored velvet with a sequin of blue ornamented with blue spangles, a low bodice of silver, a toque of red and black, pink slippers and stockings; she carried a tambourine attached to which were ribbons of yellow and red. The act went over for good hands when reviewed.

Jeff Healy and Company will be reviewed in another column.

Arthur and Morton Havel have been reviewed several times; went over fairly well at the supper show.

Aileen Stanley, looking resplendent in a creation of a gown of pink and silver, ornamented with pearls and tassels, put over several published numbers to good hands.

Foley and Massino have a clever acrobatic act, doing hand-to-hand and other stunts in a manner showing long and careful practice. H. W. M.

AMERICAN
(Last Half)

Ross and Barnes, man and girl, did a number of acrobatic feats that were productive of applause. The girl is evidently French; she does a swing around a pole, dances and injects considerable "pep" in the act.

Morley and Mack, two girls whom we have reviewed before, put over a number of published songs and an original number, "As They Keep Getting Older They Keep Getting Bolder." Good hands at the finish and an encore was taken.

Williams and Taylor just about wrecked the next spot; oh boy, how they can dance; see under "New Acts."

Clark's Hawaiians closed the first half with singing, guitar and ukelele playing and a fast Hawaiian dance done by a girl who looked American in a grass skirt with bare legs and a bodice cut quite low.

It was not much of a dance but allowed her to display her physical charms in a manner that was appreciated by the audience. The quartette harmony was good and productive of applause.

Following the intermission, Harry and Nita Rose, with a nifty opening, got them right off the reel. The girl, in a gown of horizontally arranged flounces of varicolored net producing a rainbow effect and a bodice of fish scales with panels back and front, opens with a song, the violinist in the pit, who plays off key, turns out to be her partner. This leads into talk and several numbers that were sold well, both the boy and girl possessing youth, personality and looks. For a finish, the girl in a cherry colored velvet, cut low and bare legs, does a number of Russian steps very rapidly and with admirable technique while the man plays the violin. A good snappy turn that would be a desirable acquisition to musical comedy or a revue.

Douglass Flint and Company, in a sketch followed; see under "New Acts."

Art Mehlinger, with the assistance of a pianist, sang a number of songs of his own composition and was an emphatic hit. He told a number of stories, a couple of which were "blue." "You're a million miles from nowhere when you're only holding her hand," and the one about Santa Claus getting in bad with mama, especially being suggestive, Mehlinger saying to a woman in the audience, "don't explain it to him."

Alvin and Alvin, in clever acrobatic feats, closed the bill to good hands. H. W. M.

COLISEUM
(Last Half)

The program went into detail about the overture, called "The Forge in the Forest," which musically interpreted a story of a traveler wandering in the forest. The entire overture was very well done. The entire show ran smoothly for all acts, but one, that one being Anna Chandler, who took great care to let the audience know that things weren't going right.

The opening team, Bert and Hazel Skattelle, offered a pleasing routine of skating work, most of it consisting of dances done on the rollers. The pair make an attractive couple, and do their work very well.

"The Man Off the Ice Wagon" could easily have stayed in view for much longer than he did. His voice is exceptionally good for a male single in vaudeville, especially one seen on number two. His routine consists for the most part of classical numbers. In addition to a voice, "the man off the ice wagon" possesses personality. Despite the fact that the act done by Bowers, Walters and Crookers, otherwise "The Three Rubes," is almost as old as their character makeups, it still can be rated as entertaining as it was when new. The various bits employed, from the tumbling, trapeze and instrumental, to the dancing, are done as vigorously as they were by this trio more than twenty years ago.

"A Gold Proposal," as done by Jack Kennedy and Company, has no changes in the lines, but a new juvenile team, different from the two seen last year, are in the cast. The scenery also has one or two slight changes. The offering is more than pleasing.

The public is not interested in knowing that an orchestra has not been rehearsed and doesn't know its cues, or that a pianist is late in picking up a gag, and Anna Chandler didn't gain anything by criticising the orchestra in public. Neither was it to her benefit to call to Londfield, "Make them rehearse after this." Temperamental displays should be saved for the dressing room and not given during the act.

C. Leland Marsh and Billy Roeder are now featured in "Once Upon a Time," in place of Jack Princeton and the other juvenile seen in the act last season. Six girls were programed to be in the act, and six were in last season, but only four were present at this house. Marsh and Roeder handled the feature roles capably. G. J. H.

PROCTOR'S 58th ST.
(Last Half)

Singing predominated on the bill for the last half at this house. As usual they were crammed to the doors when the first act went on. De Varo and Zemater opened with a casting turn which was good for a number of laughs. Both members of the team work in blackface and the laughs are occasioned by the manner in which one of the team, garbed as an old darky, emulates the feats of his partner.

The Dancing Cliffords, two women and a man, are all agile hoofers and their stepping resulted in a responsive hand. Several songs interjected helped to balance the turn.

John O'Malley, in a repertoire of old and new songs, scored an emphatic hit and could not get away until he had obliged with two encores. O'Malley is a sweet-toned tenor, and practically stopped the show with "Mother Machree." Tom Tucker accompanied at the piano.

Jo Harmon, who followed after time had been taken out for the Hoover drive, appeared to be having some difficulty with those back-stage as she came on. The argument was caused by the fact that she insisted she was the only Jewess who could sing "Mother Machree" and get away with it. Miss Harmon probably could as she has a sweet voice and knows how to put a song over. She also handled several comedy songs effectively.

Emmet Gilfoyle and Elsie Lange have an entertaining offering which kept them laughing throughout the fifteen minutes it was on. Miss Lange is an attractive blonde, also the possessor of a good singing voice. Gilfoyle is a clever comedian and his quips and cross-fire with the girl drew down giggle after giggle.

Burns and Frabito are so well known that little need be said concerning their turn except that they cleaned up. Their bit with the "Paloons" had them roaring while their other stuff was equally effective.

"The Current of Fun" was all that. It introduces Madame Burnell who just arrives on electricity. Several patrons are requested to step on the stage for closer observation. One of them, evidently a plant, proved a riot as far as laughs were concerned and mainly through his efforts, the turn won as many guffaws as any act on the bill. J. Mc.

AUDUBON
(Last Half)

The new policy of this theatre went into effect on Thursday, unannounced to the public. Perhaps it would have been better announced for the audience wasn't really prepared to see the long show they did. For, in addition to the regular vaudeville show, they were given a musical program by an orchestra of forty-four pieces, Wenger settings and three ballet dancers. Without a doubt, this house is furnishing a wonderful amount of entertainment for the money. It's also an unusual experiment.

The vaudeville portion of the bill consisted of five acts, and was run through without any news reel or any other film break, as is generally done here. The vaudeville bill alone was good for the price charged here, and considering what followed the audience surely had no kick.

The Kuma Family followed the films, the usual overture by the regular orchestra being omitted because of the one to be played later by the forty-four pieces. The family consisted of a male Jap magician, two girls and two male assistants. One of the girls sings pleasingly, and also helps in the magic work. The stunts done are very good and for an opening act the turn scored effectively.

It would be difficult to recognize Ben Meroff as the one who appeared with Luba Meroff and his sister, Sonia, a few seasons back. Ben has developed into a dandy juvenile performer, and has arranged a dandy routine that shows versatility if nothing else.

Pinney Jarrett and Company has a cast of four kids that could give those Lee Kids cards and spades, when it comes to personality and ability. Two of these were formerly seen in "Just Suppose." The act will be fully reviewed under "New Acts."

Bessie Leonard and Charles Porray will also be reviewed in the "New Act" department.

Bert Hanlon was the hit of the show with his monologue and songs. His "Liberty Bond" speech is still the feature of the act, and is as effective as ever.

Following Hanlon, the large orchestra went into the pit, and directed by Dave Mendoza; went into the added program. G. J. H.

DONOVAN AND LEE CANCEL

Donovan and Lee had to cancel their engagement at the Orpheum, St. Louis, last week, owing to their boy, King, being ill with pneumonia at the Wisconsin Hotel, Milwaukee.

HARLEM OPERA HOUSE
(Last Half)

Ezumo Brothers, two Japs, went over to some merited applause in opening the show. Both are capable exponents of juggling, the manner in which one of the duo manipulated various objects upon his feet winning laughs aplenty.

Sylvia Starr has a voice well suited to syncopated numbers. She sold several of such to a fair hand. In one number she handled a punch line with the reverse English and evidently realized it for she laughed. However, it escaped notice.

Coogan and Casey have a nice little offering to which the audience warmed up immediately. Coogan gets his lines over nicely while Miss Casey makes a dainty foil. They both enter in evening clothes. A drop in one depicts the exterior of the girl's home. While Coogan is bidding her good-night he starts to tell her how different she is from other girls, his method of telling being worked up to a number of laughs. The cross-fire culminates with the usual song and steps.

Lew Welch was a laugh hit from start to finish in a comedy playlet built around a divorce won by his wife through the efforts of their son. The piece itself is rather threadbare, its main purpose being presumably to give Welch a chance at manufacturing laughs. Eventually the old couple are reunited, and Welch tells his son that he's a shyster lawyer.

Liddle and Gibson, two female impersonators, followed with some songs and comedy. One of the duo has a physique that in itself can get any number of giggles. He's as tall as George Kelly and as thin as the bat George uses. The other chap does a rather artistic impersonation, if such things can be called so, and evidently fooled some of the customers.

A rather picturesque set is that used by Chief Little Elk and a company, consisting of a man and two women. Some songs and Indian dances are put over effectively and the turn closed to an exceptionally good hand. J. Mc.

PROCTOR'S 23d ST.
(Last Half)

Felix and Fisher opened the bill in the same act we have reviewed several times; they interested with gymnastic feats and got over fairly well in the opening spot.

Edgar and Wordell, in a comedy act in which the girl does rube, were second; they will be reviewed under "New Acts."

The Great Howard did a ventriloquial act that went over big; in the inside of the American Hospital Station 64, Howard carried on a conversation with a kid in khaki and another that had the toothache.

Keene and Williams did the second act on the bill in which the girl did rube, the two acts conflicting badly, but did not suffer from an applause standpoint at the finish; see under "New Acts."

Will and Mae La Var did a comedy singing and dancing act that was a decided hit; see under "New Acts and Reappearances."

Jay Raymond, made up as an old style politician, does a political stump speech atop a box marked "Lye" and it seemed singularly apropos. The talk is very well written, witty, clever and well delivered by Raymond. It gathered many laughs at this house, although some of the finer points were missed that would get over in the better houses.

Raymond has a good act that should go along nicely and would be a hit in a good spot; his exit music was "A Hot Time in the Old Town Tonight," which is going back some.

Hilda Carling has improved her act considerably since last seen, the scenery and effects are beautiful and she is dancing more on the order of Ida Rubenstein than formerly. In one dance she wore little else than a pair of short pink trunks and a few beads; the act went over to a hand. H. W. M.

70 WEEKS FOR FILM STARS

Francis X. Bushman and Beverly Bayne, who are presenting "Rich Man Poor Man" in vaudeville, have been booked for a seventy week tour of the United and associated time. Lewis and Gordon produced the act.

BROWN & MOORE SPLIT

The split of the team of Brown and Moore has resulted in the latter doing a new single act under the name of Wally Morgan. The turn is written by Fred Leef and will be seen shortly on the Loew circuit.

MOSS-PROCTOR BOOK "THE KID"

"The Kid," Charlie Chaplin's latest feature, has been booked as a feature in all of the Moss and Proctor houses, and will be played in the houses simultaneously.

VAUDEVILLE

EDGAR AND WORDELL

Theatre—*Proctor's 23rd Street.*
Style—*Comedy, Singing and Dancing.*
Time—*Twelve minutes.*
Setting—*Special in "One."*

The drop represents a country store with post office window; the girl is discovered seated behind the window, she plays a harmonica fastened to a wire attachment around her neck and accompanies herself on a uke; "My Wild Irish Rose" was the selection.

The man enters in a brown business suit, looking natty, and the two have some talk, the girl silly and very much of a simp. The post card reading bit that we saw thirty years ago done by Arthur Sidman was used and several old lines such as "what might your name be?"

After an exit by the girl, the man read an old comedy epitaph and did a number "I Never Thought of That."

The girl returned in a costume of black and white with bodice of silver beads, and did a rube number in which she imitated banjo and phonograph. The banjo was by far the best.

For a finish "Autumn in the Country" is sung and a barn dance done double.

The finish of the act is weak and let them down considerably after they had started off fairly well.

Although the country girl character does not seem suited to the girl, an act doctor might fix the offering up, especially the finish, and the two could no doubt put it over on the medium time.

H. W. M.

DONALDSON AND VAN

Theatre—*Proctor's 23d Street.*
Style—*Comedy and singing.*
Time—*Fifteen minutes.*
Setting—*Special in "one."*

The drop was painted to represent a western frontier town, and the girl, a blonde, enters, does a song, and imparts the information that she is a motion picture actress who has been sent for to make a picture.

The man, in western cowboy outfit, enters, and the two have some dialogue, in which the names of various brands of cigarettes and tobacco are punned.

A song by the man entitled "Bronco Jim," of the patter variety a la Casey Jones, preceded the playing of a saw.

The girl re-entered in a riding habit with a bright green coat, and the man played another solo on the saw, "When You and I Were Young, Maggie," quite well, to a hand.

Some more talk followed, and the act was brought to a conclusion by the rendition of a parodied version of "Let the Rest of the World Go By," which was well done.

Act got over well when reviewed, is different from many others and out of the beaten track of doubles in "one"; should prove a good turn in the better houses.

H. W. M.

HARRY La MAIRE

Theatre—*Regent.*
Style—*Wire Act.*
Time—*Ten minutes.*
Setting—*Full Stage.*

La Maire features a little work on the slack wire, but most of his routine consists of juggling, and bits with comedy props, such as rugs, that shoot up into chairs, and one that rises and takes the form of a piano. La Maire is evidently an Englishman, and sticks to that character in doing a "souse." The slack wire work contains nothing that hasn't been done before, the feature stunt at the close consisting of swinging on the wire. The rest of the act serves as a novelty. The main trouble with the turn was its newness, and with a little time to smooth over quite a few rough spots, it'll do for an opening turn on the average bill.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

HOWARD & JEAN CHASE & CO.

Theatre—*Greenpoint.*
Style—*Comedy Playlet.*
Time—*Twenty minutes.*
Setting—*Full. Office Set.*

A plot, definite and consistently adhered to throughout the action of the playlet, several funny situations, any number of "scream" lines, and a cast of clever people are the material with which Howard and Jean Chase have constructed their comedy playlet. The story briefly is this. Monty Fisher is engaged to Mrs. Stutz-Brown, a widow by three different husbands, who is more interested in his financial standing than in his spiritual self. In order to inherit his father's fortune, Monty must marry a woman other than Mrs. Brown, and the situation presents difficulties.

It devolves upon Fisher's lawyer, Haley, to straighten out the situation. This is how it is done. Haley has a secretary in the person of Peggy Moore, a charming little colleen that would win any man's heart, and she is instructed to "vamp" Monty. She succeeds admirably, the "vamping" process having a realistic effect upon both parties concerned therein. Enter Mrs. Brown. Haley explains the conditions of the will by which Monty inherits his father's fortune, and proceeds to outline a plan for straightening the affair out. Monty must marry another woman, then there will be a divorce, and a remarriage. Mrs. Brown must first however sign papers releasing Monty from the possibilities of a breach of promise suit. Enter Peggy masquerading as Hulda, a Swedish girl, just arrived from the other side. She is the choice. Of course it takes a lot of persuading and a lot of energy to get Monty to consent to the match (during the process the audience being given plenty of opportunity to laugh) but it is finally consummated. Exit Mrs. Brown and Monty. Having forgotten something or other, Monty returns, and discovers that Hulda is really Peggy. Of course there is much rejoicing, and the happy, though laugh producing finish.

The act is very nicely put on, is entitled "Love, Marriage and Divorce," and was written by Howard Chase himself. He does capital work as Monty, while Jean Chase as Peggy and Hulda, is excellent, proving herself a comedienne of real ability. Miss McKenzie as Mrs. Brown does some excellent work, and invests her role with the proper atmosphere of "old maid trying to be youngish." The man playing the lawyer does all that can be expected of him. With plenty of work to smoothen the act, and get it down to tip-top working order, it should make good in the better style houses.

S. K.

DIPPY DIERS

Theatre—*Harlem Opera House.*
Style—*Clown Tumbling.*
Time—*Ten minutes.*
Setting—*Full Stage.*

The last time Dippy Diers appeared in this country was at the Hippodrome where he used to be the delight of the kiddies. Judging from the laughs he got from this audience, not only the kids, but the grown-folks, they liked his work. With Diers, in his vaudeville act, is a blonde woman, who does some very good work herself, doing some tumbling bits, and other bits that make her more than assistant.

Diers does his tumbling work with the usual clowning, in clown's makeup, and also the shadow bit. He features the "Bert Melrose" stunt, doing a fall from four tables.

G. J. H.

MULLER AND STANLEY

Theatre—*Greenpoint.*
Style—*Comedy Skit.*
Time—*Twelve minutes.*
Setting—*One-two-special.*

Muller and Stanley employ two special settings with their own drops. The first in one, the second in two. The man enters attired in full dress suit. The woman in evening gown and wrap. The place is supposed to represent a fine hotel in New York. They are there to attend a banquet. Most of the talk centres around the people they will meet there, and the food, the main topic of interest to the woman. The style, and much of the material, have been employed by other sets in various forms other than this.

They handle it very well, the woman doing most of the comedy, being an excellent "rough" comedienne. There are several objectionable lines. The corset talk is somewhat questionable. There are other lines, and although not handled for suggestiveness, the impression with such material seems inevitable. The woman announced an impression of Madame Melba singing "Goodbye Forever." Why an impression of Madame Melba is beyond us. She could have put the song over just as well without the announcement. They close with some more food talk.

The act is funny, some of the lines being worked up very well. Will get laughs around the family houses, but hardly looks big time. The woman is the whole act. The man seems capable, but when reviewed seemed devoid of any desire to exert his personality or ability.

S. K.

HAZEL HASLEM AND CO.

Theatre—*City.*
Style—*Comedy Playlet.*
Time—*Fifteen minutes.*
Setting—*Three.*

An act of small time calibre and one which will probably meet with a fair degree of success on that time. Miss Haslem has a good personality and gets her lines over effectively, but her partner is unconvincing in the role of a high-powered cave-man. The two are the only ones who take part in the action which results from the man being led to believe that he is being vamped by the woman, following a visit to the home of her fiance. The set depicts the interior of a hunter's cabin fifteen miles from nowhere. To this place the couple come via automobile. Both are garbed in evening clothes, and the conversation reveals the fact that the woman expects they are to be joined by others for a sun-rise breakfast.

The man then tells her that he has framed her in order to teach her a lesson, that the others will not be there, and that she better make the best of things. Soon after he gives her a chance to get away and as she steps out into the open, two shots are heard. She returns and tells him that two tramps are outside. When he goes out to investigate the woman has a chance to use a telephone which is convenient and she gets in touch with her fiance.

When the man returns the woman leads him on to proposing marriage to her, after which she upbraids him and proceeds to take the situation into her own hands. Once more, however, he turns the tables, pulls some cave-man tactics, and when he learns that instead of having framed the woman she has framed him, having been in love only with him all of the time, he picks her up and dashes off with her to a parson before she has time to change her mind again.

J. Mc.

CORINNE ARBUCKLE

Theatre—*Proctor's 23d Street.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*"One."*

Corinne Arbuckle registered *some* emphatic riot of a hit when the reviewer caught the act, getting decided and prolonged applause both on her regular act and the encore, and taking a number of bows after that.

She is absolutely "sure-fire" and understands the knack of pulling up a song strong for the finish, a trick that few in vaudeville seem to have mastered. She starts her climax and works well up to the finish, getting the hand every time.

In a gown of black and jet, with gold slippers and gold stockings, a bracelet on her right arm, and a rhinestone buckle at the bust line, she entered and did a "shimmy" cleverly, but was admonished from the wings several times; she then went into a published rag, which was put across with exceptional diction and enunciation in a strong voice that did not make one strain to listen or understand the words, the latter point being one that many others might observe to advantage.

A few dance steps were executed, Miss Arbuckle displaying a lissomeness both in her steps and in her general carriage and walk; she is well poised and sure of herself.

For the second number a gown was worn, the bodice of which was solid jet and the skirt of horizontal rows of black fringe and yet beads.

A Chinese number followed, Miss Arbuckle wearing pink bloomer pants, a coat of green satin trimmed with wide gold braid; it was very effective, as was also the number which was delivered in good style with a patter second chorus, and registering one of the hits of the act.

In a gown cut quite low, the bodice of solid gold spangles, and the skirt of ornamented gold net worn over the pink bloomers, Miss Arbuckle looked quite a picture as she delivered, with force and artistic contemplation of phrasing and the maximum of effect, a published Irish ballad. The second part was recited, and the concluding line of the chorus sung, following which there was spontaneous and decided response.

This number seemed admirably suited to Miss Arbuckle's style, and is one of her best.

For an encore, a published ballad was used, with patter for the second chorus.

A word about Miss Arbuckle's hair: It was dressed in most becoming style, and looked very well from the front.

Several artists and artistes might observe Miss Arbuckle getting on and off the stage and also the commendable fact that she does not steal bows—she doesn't need to.

H. W. M.

THORNTON SISTERS

Theatre—*Regent.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In One.*

If it took pretty gowns to put an act over, these two girls would be a solid hit on any bill that they appeared. But it happens that it takes more than wardrobe to put over a sister act, and on some of these other necessary qualities these girls fall down. Both are pretty, and one of them possesses a good voice. It isn't anything sensational, but if her sister had one as good, the turn would do for better time.

Perhaps the brunette member of the team could show a better voice if she had different numbers to sing. Which is another improvement the two can make—the selection and routing of their songs. At present they'll do for the three-a-day. Whether they can do better with a different routine remains to be seen.

G. J. H.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

ACTORS' ASSOCIATION HOLDS ITS ANNUAL GENERAL MEETING

Reports for Year Show That Much Has Been Accomplished to Benefit Actors—Standard Contracts and Licensing of Managers Most Important Issues Before Association

LONDON, Eng., Feb. 18.—The recently held annual meeting of the Actors' Association which took place at the Prince of Wales' Theatre, although not characterized by the strenuousness which marked the annual meeting of the Variety Artists' Federation, showed, however, an equal amount of important work which had been done, and results accomplished. The most important move made by the association was the recent secession from the Entertainments National Industrial Council, a body representing the entire theatrical industry. The reason behind the secession was the fight by the association for recognition of its importance as a Trades Union, and representation in the council according to its membership. It was an organization which represented the most important factor in the industry, and was given the least consideration and representation of all the other organizations making up the council. An attempt had been made by the association to right the situation, but had failed, and, therefore, the association had withdrawn.

The annual report of the association showed the following benefits to the actor. First, the bill to license all managers, for the purpose of doing away with the bogus manager, was before the House of Lords, and although meeting with opposition from the Managers' Association, was assured passage. Second, the association had by continuous efforts forced the ministry of health to issue regulations calling for the registration of all theatres as being properly constructed and safe as well as sanitary before licenses could be issued.

The association had also been instrumental in defeating an attempt to force Sunday shows upon the actor. A standardized term contract, defining the length of time for which each performer was engaged had also been obtained from the managers by the association. A contract protecting the touring artists, guaranting them a certain amount of work, giving them proportional pay for extra performances, and remedying road evils had been drawn, and a fight to standardize it was now being carried forward.

The association had also fought and won several legal battles which threatened to break down the terms of the standard contract it had been influential in winning. It was now engaged in trying to establish, in conjunction with the V. A. F., a standard kinema contract, and to regulate the issuance of certificates by dramatic schools certifying that graduates were fitted for professional work. A joint council of dramatic schools and A. A. representatives was being formed, and would shortly formulate a working agreement whereby amateurs who sought entry into the profession would be made to comply with certain set standards, and be made probationary members of the A. A., and when found proficient, admitted to full membership. It was also proposed to introduce, by means of the Ministry of Education, a University Faculty of the Theatre. The passports office had also been dealt with with a view to the regulation of conditions under which artists could go abroad, and the office would furnish artists with credentials of the managers for whom they sailed, in order to safeguard them against swindle. The railway concessions, which were in danger of being revoked, had also been fought for, and successfully retained. The annual report showed a gain in membership of 2,280. However, 2,097 members had been dropped, so the total increase was only 183. The financial report showed a balance of $39,504.14 held by the association. A special insurance policy for artists had been obtained by the association from the Northern Assurance Company, by which members had been protected against all risks, but a continuation of this policy was found impossible. A successful boycott against irresponsible and undesirable managements had been established. Norman McKinnel retired from the active participation in the executive management of the association, having resigned as chairman. His successor is not yet known.

MAY END DRAMATIC CRITICISM

PARIS, Feb. 19.—At a meeting of publishers of Paris newspapers to discuss the court decision against Rene Doumie, editor of the *Revue Des Mondes*, which requires him to print a reply by the authors to his criticism of their play, the publishers announced that unless Parliament amends the law, which dates back to Louis XIV., they will discharge their dramatic critics and compel theatres to rely solely on paid advertisements for their publicity.

When M. Doumic refused to print the reply to a criticism he made of the play "The Persians" of A. Eschylus, translated by M. Silvain and M. Jaubert, and presented at the Comedie Francaise, the translators resorted to the old law which provides that any person has the right to demand the publication of a reply in defense of himself if his professional or personal reputation is challenged by a newspaper. H. Doumic said that it was in the interest of literary criticism that he had refused to print the reply.

BARKER AND WYNNE RETURNING

LONDON, Feb. 19.—Ambrose Barker and Peggy Wynne will return from Canada the latter part of this month and are due to open at the Alhambra, Glasgow, on March 21. They will then go to the Paladium for two weeks, after which they will play the Victoria Palace.

THEATRE BOOZE PROFITEERS FINED

LONDON, Feb. 19.—Liquor laws are enforced in this country although not in the same manner as in the United States. When a patron at the bar of the Theatre Royal was overcharged for whiskey recently, the licensee and barmaid, were arrested. It resulted in a fine of $250 for the theatre company, a fine of $125 for the licensee, and a fine of $50 for the barmaid. Heavier fines were imposed on the proprietors of the bar at the Ambassador's Theatre, who were required to pay $1,000 and costs of $50 for overcharging for whiskey and gin in the dress circle bar at the theatre. A barmaid in the case was fined $100.

REVIVAL PLAYERS FORMED

LONDON, Feb. 19.—A new play society, called the Revival Players, has been formed here. Matheson Lang is the president while the patronesses include Lady Wyndham, Lillah McCarthy, Hunting Britton ,and Peggy O'Neil. The organization does not intend to confine its activities solely to the revival of old plays, although its name gives that idea. In fact its initial effort for this season is the production of three new one-act plays. They are: "Lady of the Road," by Donald R. Young; "Don't Talk in Your Sleep," by Harvey Adams, and "The Scarlet Cloak," by Donald R. Young.

MISS PANKHURST DECLINES

LONDON, Feb. 19.—Miss Christabel Pankhurst, who recently received an offer to appear in vaudeville, has declined with thanks. The suffrage leader had advertised in a newspaper for a job saying that she needed to earn a living. Meanwhile a vaudeville "illusionist" was making a hit with an act wherein a woman is sawn in two. He immediately tendered Miss Pankhurst an offer to be the woman in the case, even though the salary was to be $50 a day.

NIJINSKY'S DANCING DAYS OVER

VIENNA, Feb. 19.—Nijinsky, the Russian dancer, will never dance again as the result of an incurable disease known as creeping pafalysis with which he has been stricken. The dancer was already ill when he went to Budapest last November to rest for a time in the house of his wife's family. It soon became evident, however, that his ailment was creeping paralysis from which there is no hope of recovery. He is said to have lost his reason entirely.

"GARDEN OF ALLAH" TO TOUR

LONDON, Feb. 19.—Wylie and Tate's "The Garden of Allah" company will begin their tour on Monday at the Hippodrome, Newcastle, where they will remain three weeks. Amidst a crowd of press photographers, six lorry-loads of scenery, properties and animals for the production were despatched on Tuesday morning from Drury Lane, where the company is going through its final rehearsals. Arthur Collins is to produce the play, Will Collard is manager, and Arthur Hammond, stage manager.

JEAN & JACQUES SCORE

LONDON, Feb. 18.—Although they had only four weeks booked when they arrived in this country last May, the team of Jean and Jacques are still playing the Moss' Tour. They close on that time April 16 after which they play Antwerp, Brussels, Paris and Barcelona. Early in July they will start for a tour of the South African theatres. They expect to return to the United States in the summer of 1922 by the way of Australia and San Francisco.

TRIO FOR WORLD TOUR

LONDON, Feb. 19.—Harry Friedman, the South African theatrical manager who recently returned from Prague, has secured a Czech-Slovak musical trio for a tour of the world. The trio consists of Jan Miller, Julius Domansky and Julius Bochnieck.

TAKES OVER "SPLINTERS"

LONDON, Feb. 19.—Lew Lake has taken over the direction of Les Rouges et Noirs in their "Splinters" revue and will present a revised edition of the piece at the Willesden Hippodrome. Hal Jones will remain the principal comedian.

TO PLAY AFRICAN THEATRES

LONDON, Feb. 19.—Nina and Partner, and Estelle Rose sailed from Southampton recently on the *Walmer Castle* to fulfill engagements with the African Theatres Trust, Ltd., booked by the I. V. T. A., Ltd.

TO PLAY 300TH PERFORMANCE

LONDON, Feb. 19.—"The Beggar's Opera" will play its 300th performance at the Lyric, Hammersmith, on February 23. It will be done in Australia shortly, and possibly in Paris.

PARRY AT THE EMPIRE

LONDON, Feb. 20.—George Rhodes Parry has left his post as manager of the Empire at Glasgow to return to Moss' Empires headquarters in London. George Richardson has replaced him at the Glasgow house.

"IRENE" CLOSES

LONDON, Feb. 19.—"Irene" closed at the Empire on Saturday, February 12, after a run of forty-five consecutive weeks.

COULON'S POWERS COST HIM $2,000

PARIS, Feb. 19.—The ease with which Johnny Coulon defies the efforts of the strongest men in the world to lift him has gained him a lot of publicity, but it cost him, something last night when he was traveling from Geneva to Paris. On the train the former American bantam champion began telling an attractive young woman of his powers as a strength neutralizer. The lady thought she could lift him. Johnny thought she couldn't. He let her try and then smiled as she failed in the attempt. A short while later he stopped smiling when he felt for his pocket-book. The lady had lifted that and the $2,000 it contained.

PLAYGOING COMPULSORY

Petrograd, Russia, Feb. 19.—The Soviet Government of Russia has issued an order making playgoing compulsory. The procedure adopted is simple. An official invitation is extended to attend the theatre to enjoy a series of Communist plays now being produced. In the event the person invited fails to attend, or refuses, a fine is imposed which is payable in food rations. Of course, it is to be presumed that the plays to be witnessed are based on certain propaganda favorable to the Soviet cause.

"MARY ROSE" CLOSING

LONDON, Feb. 19.—"Mary Rose," which will celebrate its 400th performance at the Haymarket on February 26, will be succeeded at that house on March 3 by "The Circle," a modern comedy by W. Somerset Maugham. Frederick Harrison and J. E. Vedrenne will produce the piece, the cast of which will include Allan Aynesworth, Holman Clark, Ernest Thieger, Lottie Venne, Tonie Edgar Bruce and Fay Compton.

MINIMUM SALARIES IN FRANCE

Paris, Feb. 15.—Dancers, chorus and musicians are entitled to a minimum payment of 33 francs a day; and stage hands and electricians a minimum of 30 francs, according to the tariff of wages for the summer season drawn up by the Federation du Spectacle, which embraces representatives of all of the syndicates of the French entertainment profession.

SCOTT & WHALEY APPEAL

London, Feb. 15.—Scott and Whaley, against whom a judgment of $22,000 was returned recently for breach of contract in an action by William Henshall concerning the revue "Me and My Gal," were ordered in the Court of Appeals to give security in $400 for the costs of the appeal which they have lodged against the decision.

TO BAR ANIMAL OFFERINGS

London, Feb. 16.—Stage performances by trained animals will be prohibited if a Bill promoted by the National Canine Defense League becomes a law. The organization denies that it is directly interested in the promotion of any such bill, but a movement with such an end in view does exist.

"THREE'S A CROWD" IN LONDON

LONDON, Feb. 19.—"Three's A Crowd," the American farce-comedy by Earl D. Biggers was presented at the Kingsway on February 12 by Bernard Hishin, by arrangment with Lillah McCarthy. Frank Cellier is playing the role of Johnny Blair.

"DUTCH HUSSARS" TO TOUR

LONDON, Feb. 19.—"The Dutch Hussars," featuring Jake Friedman, the Anglo-Dutch comedian, is to be sent out by the Florence Hunton Syndicate. The tour will begin on March 7 at the Empire, Smethwick.

BURLESQUE

AMERICAN OPENS NEW HOUSE IN WASHINGTON

CAPITOL OPENED ON SUNDAY

WASHINGTON, D. C., Feb. 20.—The new Capitol Theatre opened its doors here this afternoon and the audience who dared the storm and wintry weather saw one of the handsomest burlesque houses in the country. The lighting effects and artistic decorations were only a few of the attractions.

This house is on the site formerly occupied by the Lyceum Theatre, which was destroyed by fire last February. The entire house was rebuilt at a cost of $350,000. It has a seating capacity of 1,850 in the orchestra, balcony and gallery, the last two being combined according to modern plans.

The Capitol is the house of the American Burlesque Circuit. It is owned by a company of New York burlesque magnates.

The "Big Sensation" opened there today. The shows jump in here from the Gayety, Baltimore, and go to Philadelphia from here. They open on Sunday matinee and close Saturday night.

The American Circuit booked their shows at the Folly, a small upstairs house, after the Lyceum burned last season, and also for a while this season, but business was bad, and they were compelled to close the house several weeks ago. The shows have been laying off since then.

J. Herbert Mack, president of the Columbia Amusement Company, dropped in for the opening of the house and seemed very much pleased.

The new Capitol is on Pennsylvania Avenue, in a fine location, about half way between the White House and the Capitol.

McCAULEY GETS $700 FOR ORPHANS

Jack McCauley held his raffle last Friday night for the benefit of St. Michaels Orphans' Home of Greenridge, S. I. It was held back stage at the Olympic Theatre.

Solly Venson won first prize, a punch bowl. Mike Kelly took second prize, a vase, Mrs. Bogan third prize, a vase, and William Jackson third prize, a dresser set. All prizes were cut glass and beautiful.

McCauley realized over $700, which will go for toys, candies and goodies for the little ones at the Home.

GEO. WALSH SIGNS

George Walsh signed a contract Monday to go with the "Victory Belles" as straight man. He opened Tuesday afternoon at the Empire, Brooklyn.

Walsh was at Kahn's Union Square for several years and closed there several months ago to return to his home in Fall River.

PARTY FOR ADA LUM

Ada Lum, the only American-Chinese prima donna in burlesque, was tendered a large theatre party at the Olympic, in New York, last Thursday night by a number of Chinese merchants from Chinatown. The party was headed by Charlie Boston, Min Kip, Wong Dick and Lee Toy of the Port Arthur.

MAY MACK SIGNS

May Mack of the "Victory Belles" signed a contract last week while playing Hurtig and Seamon's with James E. Cooper as a principal for next season. Art Weinberg also signed. He will have charge of all the electrical effects for the Cooper shows.

NAT GOLDEN RETURNS

Nat Golden, business manager of Dave Marion's Show, returned to New York last week, after being away since August. He is at the Empire, Brooklyn, this week.

RE-ENGAGED FOR "SCANDALS"

Ethel Shutta has been re-engaged to co-star with George A. Clark in "Town Scandals" for next season's show. Babe and Olo Hudson, Charles Fagan and Norman Hanley have also been re-engaged for the show.

"Town Scandals" is having some of the scenes revised by George A. Clark and Arthur Clamage, and is booked for a summer run in the Columbia, Chicago.

RECASTING 'FOLLIES OF PLEASURE'

Rube Bernstein is recasting his "Follies of Pleasure" for the coming season, and has thus far re-engaged Clyde J. Bates, who will again be featured, and Dorothy Barnes, who will be seen once more as the prima donna.

James Hamilton, a newcomer, will be the new straight man in place of Sid Gold. Betty Gordon has been re-engaged as the ingenue.

MANY ACTORS BOOKED

Lou Redelsheimer booked the following for the stock company at the Folly, Baltimore, this week; Leo Stevens, Earl Kearns, Joe Davis, Tom Shelly, Emma Kohler, Carrie Finnell and Florence Pointer. Next week at the Gayety, Philadelphia, he booked Billy Wallace, Ed Crawford, Marty Pudig, Johnny Brickley, Norma Bell, Ethel Lytell and Dolly La Salle.

MARKWOOD OUT OF SHOW

Micky Markwood, principal comedian of the "Jazz Babies," was out of the cast all last week while the show was playing Hoboken, on account of illness which affected his eyesight. Under the care of a physician, he is regaining his sight and expects to rejoin the show next week in Boston. During his absence, George Hart is playing the principal comedy part of the show.

FILLING OPEN WEEK

Commencing this week with the "Naughty Naughty" show the week between Sprinfield, Mass., and the Gayety, Brooklyn, on the American circuit the shows will play as follows: Monday and Tuesday, Holyoke; Wednesday, Greenfield; Thursday, Pittsfield; Friday, Gloversville, N. Y., and Saturday, Amsterdam.

WEBER BOOKS TEAM

Gertrude Beck and Bob Startzman were signed last week for another season with Jacobs & Jermon through Ike Weber's office. They are with the "Sporting Widows" this season.

CHRISTIE REPLACES POST

O. J. Post, straight man of the "French Frolics," closes with that show Saturday night at the Olympic. Lew Christie, recently with Al Reeves' "Joy Bells," replaces him in Newark, Monday.

LEDDY & LEDDY SIGN

Leddy & Leddy closed with the "Pat White Show" at the Haymarket, Chicago. Ike Weber has signed them up with Irons & Clamage for three years, commencing next season.

MANAGER IN CALIFORNIA

Milwaukee, Wis., Feb. 18.—Hank Goldenberg, who has the Empress, a stock burlesque house here, is now in California on a pleasure trip.

DAN CAMMI AT UNION SQ.

Dan Cammi, a singing juvenile, has been added to the cast of the B. F. Kahn Stock Company at the Union Square. He opened Monday.

Burlesque News Continued on Page 27

"TWINKLE TOES" GETS BOOST IN AKRON

UNIVERSITY PROF. COMMENDS IT

Professor O. E. Olin, professor of psychology in the University of Akron, Ohio, saw the burlesque show "Twinkle Toes" in the Rubber City last week, and heartily endorses it and other entertainment of the same type.

"Every working man and woman," he says, "must relax, whether the work engaged in is physical or mental. Amusement is the most popular form of relaxation and the most natural. One third of the people have the initiative to supply their own amusement, through outdoor sports, but the other two-thirds go to the theatre, where they can sit back comfortably and be entertained. That is the reason for the lure of the circus, the movies, the theatres, the concerts and the burlesque show.

"Excitement, however, is harmful. Every violent emotion, like fear, rage, envy, or jealousy, that is aroused and then dissipated leaves a harmful sediment in nerves and muscles. The habitual theatre-goer, whose emotions rise and fall without action, finds himself becoming irritable, grouchy, cynical or pessimistic."

Pure amusement, real fun, according to Professor Olin, is restful, and allows nature to build up the nerves and muscles of the body. There is a tonic in every laugh, but the seed of death in every passion. This is the reason he gives for the people turning away from tragedy in the theatre—there is enough tragedy in real life. And why the "legitimate" drama is waning, and great actors and actresses turning to the movies or going into comedy.

The burlesque show, if clean and free from indecencies has a psychological place in present-day life, adds the professor.

In short, Professor Olin liked "Twinkle Toes."

MICHAEL MORRISSEY DEAD

Michael Morrissey, father of Dolly and Stella Morrissey of the "Jingle Jingle" Company and of Harry Morrissey of the "Sweet Sweetie" show, died at his home in Brooklyn Feb. 11, and was buried at the Madonna Cemetery, Fort Lee, N. J. The Misses Morrissey and Harry attended the funeral.

COOPER IN HOSPITAL

Jimmy Cooper, part owner and the feature of the "Beauty Revue," was operated on at the St. Luke's Hospital, New York, Monday, for a growth on his vocal cords. He will be confined to the hospital for about two weeks.

LANG AND BEE FOR VAUDEVILLE

Harry Lang and Jeanie Bee of Lew Talbot's "Lid Lifters" are going in vaudeville next season, under the direction of Mark Levy. They will open shortly after the close of the show in May.

LYNCH REPLACES DANO

Jack Conway, who is playing the Keith time in New York, changed the straight man of his act while playing the Jefferson last week. He now has Edward Lynch, who replaced Ed Dano.

CHANGE IN "PUSS PUSS"

PHILDELPHIA, Pa., Feb. 18.—Simmons and Warfield, a colored team, replaced Moore and Fields with the "Puss Puss" company at the Trocadero this week.

"LAND OF IMPOSSIBLE" DAVE MARION SHOW IS ADVANCED BURLESQUE

If anyone desires to learn the definition of advanced burlesque all we can say is go and see Dave Marion's "The Land of Impossible" as we think this show just about covers the meaning.

Marion's show this season is a musical extravaganza, combining his best efforts. It has spectacular scenic and electrical effects both novel and original. It possesses charm in its settings and gayety in its costumes as well as display, and it contains all the elements that make up a lively comedy offering.

This attraction has one of the largest casts seen at the Columbia this season, each principal standing out in his or her own way, with Emil "Jazz" Casper as the bright star.

The piece is in two acts and seven scenes, of which Marion is responsible for the book, lyrics and music, which is about his best.

Casper, for many years a favorite in burlesque, has attained his goal as a star. We have never seen him better, nor has he been placed as he is in this show. Casper is doing blackface all through the show. His easy, droll mannerisms caught the audience on his entrance about twenty minutes after the curtain went up. Casper, a born comedian, portrays the blackface role with merit, is a riot of comedy and laughter. He has fine material and knows how to deliver it.

Will H. Ward is doing an eccentric comedy role and seems better than at any time in the past. He has his own peculiar style which is very amusing.

Myrtle Franks is another success doing blackface. She is a comedienne of rare ability and distinctly different than anyone in burlesque. Her dialect is good and funny as well, and in the scene she appears in, she never fails to hit the bulls-eye.

Inez De Verdier, the prima donna, was in her usual good voice and rendered her numbers with excellent judgment. She displayed a gorgeous wardrobe, adapted from the latest designs, which showed the lines of her well formed figure.

George Mack, a fine looking chap, who can wear clothes well, is in most of the scenes and gives a good account of himself. He reads lines well and has a good singing voice.

Rose Bernard "peps" things up with her dancing and songs. She is the soubrette and a pretty little girl, as well as being shapely. Miss Bernard has a most pleasing personality that carries far out over the footlights. She does a lot of "nut" stuff that is very taking.

Al Dwinell is a capable performer and is in many of the scenes. He reads lines excellently and sings his songs in a rich, clear tenor voice. Marion assigned several numbers to this young man who took good care of them. He is a neat dresser and he handles himself well.

Tom Duffy and Jack Honeywell are two other members of the cast who have much to do. They both read lines nicely and make a fine appearance. James Hazzard and Spellman have small parts, which they handle nicely but they stand out in their dancing specialty.

Marion has a great singing opening with his principals, a Hawiian Troupe and the chorus, which he brings on gradually, until the stage is well dressed and still filled.

Siren Byron offered a neat Spanish dance, assisted by the chorus.

Miss De Verdier was very successful singing "Bright Eyes," assisted by six men.

Mack put over a comedy song, "Got Anything on Your Hip?" which he sang well.

Ward offered a comedy speech and was amusing. He then went into a song, assisted by Miss De Verdier, with six men and six girls, which was a novelty in staging.

On Casper's entrance he was given a fine reception. He offered a singing and dancing specialty and was a big hit.

Casper and Miss Frank offered a great comedy hit in their scene with Casper, who had been attacked by Miss Frank with a razor and gun, trying to get the instruments of murder away from the lady, until he finally succeeded. Then every move and line was funny.

Mack and Bernard, in a singing specialty in one, scored a fine hit.

In the "minstrel" scene, with Casper and Miss Frank on the ends, several fine specialties were offered. Dwinell sang "Tired of Me" exceptionally well. Mack and Duffy joined in on the chorus, harmonizing finely.

Casper then did another singing specialty that almost stopped the show, singing a dandy comedy number, "You Can't Shimmy on Tea."

The Byron Brothers' Saxo Band offered a musical act that pleased.

Hazzard and Spellman, in their specialty in one, opened with a song and then went into a dance and they sure made them sit up and take notice out front. These boys are corking good hoofers.

(Continued on Page 27)

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ASKING FOR APPLAUSE

Years ago, when vaudeville was called Variety, actors in that branch of the amusement business received applause for their efforts by the simple expedient of working hard to entertain, and deserving it.

At the present time, however, the custom of leaving the matter of applause to the discretion of an audience appears to be old-fashioned. To the casual observer, the former was far superior and decidedly more dignified than the habit that has grown so rapidly recently of performers stopping their act and deliberately making a bid for applause.

To aggravate matters, the habit of asking for appreciation is not confined to the small acts, either, some of the worst offenders being headliners and feature acts, who should know better than to stoop to such unprofessional tactics.

It might be of interest to some of these acts to know that while audiences often respond to the applause seeker, it is often unfavorably commented upon by the very persons who respond to the applause request, and while in the theatre appear to like it.

If the offenders, and their name is legion, do not eliminate the practise shortly, it would not be at all surprising if managers decided to take a hand in the matter and issue orders that no actor is to request or plead for applause.

Years ago the offenders in this line usually confined themselves to making innumerable bows at the finish of the act and numerous clever bits of work were introduced to enable the performer to make endless re-appearances after his act was over. This resulted in prolonging performances to a ridiculous hour and finally the managers took a hand and ended the nonsense.

Annoying as the practice of playing for endless bows became, it amounted to little when compared with the "jockeying" that is to be found in many of the acts today. Singing acts, especially the singles, are big offenders in this line. At the end of the act a clever trick often executed is to have the orchestra take up the introduction of some number with which the singer has been identified in the past. A little hesitancy on leaving the stage and a few persons in the audience thinking the song may be sung, start to applaud, and the strain repeated several times causes considerable more and the singer finally bows off with the idea that he has executed a clever bit of show business, when in reality it is nothing of the sort. The wise one in the audience knows what is going on and smiles in superiority while the one that applauds feels that something has been put over on him.

TWENTY-FIVE YEARS AGO

Wm. Faversham appeared in "Marriage" at the Empire, New York.

"For the Crown" was produced at Palmer's Theatre, New York.

Angela McCaull was playing "Nannie" in "The Heart of Maryland."

Robert Recker was the musical director at the London Theatre, New York.

The Washburn Sisters Last Sensation played at Miner's Eighth Avenue Theatre, New York.

New plays: "Venezuela," "The Jester," "The Goddess of Truth," "Cripple Creek Stocks," "A Light from St. Agnes," "Trenton."

The Burtis Sisters, Minnie Huff, Gallagher and Barrett, Billy Harvey, Starkey and Rathbun, Hattie Ward, Henley and Carlton, Pat Casey, and La Petite Rose appeared at the People's Palace, San Francisco.

Answers to Queries

N. C. R.—"Capt. Mishler" was produced by Gus Williams.

Novel.—"Ouida" was Louise de La Ramee. She is dead.

San.—The New Orleans Lodge of Elks was organized Dec. 7, 1884.

M. B. L.—Lydia Thompson died in London, England, Nov. 17, 1908.

London.—Wheatley and Traynor did not dissolve partnership until 1884.

Cork.—Willis P. Sweatman and Billy Emerson were in England in 1884.

C. O. D.—Achille Onofri and Millie Turnour were married in Havana, Cuba.

J. B. O.—"We, Us & Co." was originally acted at Detroit, Mich., Sept. 17, 1884.

Joan.—Victorien Sardou, the playwright, died at Paris, France, No. 8, 1908.

M. C. B.—Al. Cook was a partner of Theodore Morse in the Theodore Morse Music Co.

Legit.—Arthur C. Moreland appeared as Bonneau in "Pavements of Paris" at Newark, N. J.

Burlesque.—Brattie Evans and Fred Evans came to America in 1908 to join the Rentz-Santley Co.

R. I.—"Truth" was produced for the first time in America, at Low's Opera House, Providence, Feb. 11, 1884.

N. Y.—Florence Mills was leading woman with the "Blue Ribbon" Burlesquers season of 1909-1910.

O. M. C.—Julie Herne made her debut in "Hearts of Oak" when she was three years old, at Leavenworth, Kan.

K. S.—"May Blossom" was written by David Belasco and opened at the Madison Square Theatre, New York, April 12, 1884.

Rosa.—"The Sign of the Rose" was originally produced by George Beban at the Orpheum, Brooklyn. Frank Sheridan was in the cast.

Vaude.—"The Lion Tamer" was produced as a vaudeville sketch by Valerie Bergere. Herbert Warren played the animal tamer.

Old.—The Manhattan Theatre at 33rd Street and Sixth Avenue, the site formerly occupied by the Eagle Theatre and the Standard, was demolished in 1909.

A. B. C.—James J. Jeffries played a season of twenty weeks over the Wm. Morris Circuit, opening at the Lincoln Square Theatre, New York, March 8, 1909.

Opera—Adelina Patti made her operatic debut at the Academy of Music, New York, Nov. 24, 1859. She had previously appeared, as a child, in concert, at Niblo's Garden.

M. R. S.—"The Faith Healer" was produced by Henry Miller at the Century Theatre, St. Louis, March 15, 1909. Henry B. Walthall and Laura Hope Crews were in the cast.

Circus.—L. B. Lent's New York circus occupied the site on the South Side of 14th Street, opposite the Academy of Music, New York, from Feb. 8, 1864, until it was burned, Dec. 24, 1872.

S. R. O.—Jas. K. Hackett and E. M. Holland appeared together in vaudeville on the Wm. Morris time, in an episode from "Les Miserables." E. M. Holland was the Bishop and Mr. Hackett, Jean Valjean.

Conn.—"Joan of Arc" was produced at the Harvard Stadium, Cambridge, Mass., Tuesday evening, June 22, 1909, with Maude Adams as Joan. Gustav Von Seyffertitz, Dorothy Dorr, Wilfred North, and R. Peyton Carter were among those in the cast.

N. A. R.—Robert Hilliard created the role of "The Husband" in "A Fool There Was," at the Liberty Theatre, New York. The play was written by Porter Emerson Browne. Katherine Kaelred played the woman and Nanette Comstock appeared as "the wife."

S. L. M.—Sidney Wilmer and Walter Vincent were at one time members of Kate Claxton's Co. and later appeared in a vaudeville sketch, entitled "In Durance Vile." Their first vaudeville house was the Orpheum, Utica, N. Y., which they opened in 1898.

Member.—The Motion Picture Patents Co. had the following licensees: The American Mutoscope and Biograph Co.; the Edison Manufacturing Co.; the Essanay Co.; Kalem Co.; George Kleine; Lubin Mfg. Co., Pathe Freres; Selig Polyscope Co., and Vitagraph Co.

Luna.—"Via Wireless" was written by Paul Armstrong and Winchell Smith and produced by Frederic Thompson. 2.—"Polly of the Circus" was written by Margaret Mayo, and "Brewster's Millions" by Winchell Smith and Byron Ongley, from George Barr McCutcheon's novel.

O. M. C.—Barney Gerard's "Follies of the Day" played an engagement at the Lincoln Square Theatre, New York, in 1909. The cast included the Millership Sisters, Ida Sturgis, John Williams, John West, Gertrude Hayes, Sam Sidman, Larry McCale, Harry Fox and Mina Schall.

R. M. L.—The Walnut Street Amphitheatre in Philadelphia opened Feb. 2, 1809; a stage was built in 1810. It was called the Olympic after Jan. 1, 1812, and reopened as the Walnut Street Theatre, Nov. 10, 1820. It was altered into a regular theatre in 1828 and further improvements made in 1865.

South.—The Eastern Burlesque shows played Atlanta, Birmingham and New Orleans during the season of 1908-1909. 2.—The Columbia Theatre site in New York was secured by Weber and Rush in 1908, but the lease was assigned to the Columbia Amusement Co. Work on the building was started May 1, 1909.

Rialto Rattles

INSTEAD—
Of Ponzi being King of Finance, they simply made him account.

NOW ALTOGETHER
For "The snow, the snow, the beautiful snow, but I fell in the mud."

WHEN
Sam Bernard is leaving Mt. Clemens, the doctors will no doubt say, "As You Were."

LYRIC WRITERS NOTE
Between the Fox and the Woods, "What will Theda Bara do when winter comes again."

ACID PROOF?
A certain magician says that the agents who do not book him have missed a Goldin opportunity.

ONE—
Correspondent wants to know what makes Jimmy Hussey "Tattle Tales?" That's another story.

REVIEWING DANCING ACTS
On Monday makes one think the girls have adopted literally the slogan, "Never put off until tomorrow, what you can *take off* today.

WE ADMIT
It is possible to make a circle around the "Times Square" building but it is impossible to walk on the square around "The Circle."

HE OUGHT TO KNOW
"Say, Payton, are you a good actor?" inquired a fellow Thespian.
"Of Corse," replied the Shakesperian tragedian of Brooklyn fame.

ONE
Correspondent wants to know whether the Paris Green she hears so much about is in France.
No! It's in Kentucky.

EXPRESSIVE
Said Tom Brown to Jimmpy Brown: "Where are you going?"
"Oh, I'll be right back," called Jimmy. "I'm just goin' to get a little chicory for the tonsils."

GUM INSPECTOR
Will be a new job in Pennsylvania according to a new rule which is in effect. "Thou shalt not park, neither shalt thou chew thy neighbor's gum," denotes the edict. Who wants to?

WE CELEBRATE
This week the anniversary of the birth of the man who was responsible for that famous life saver of many a comedian.
Said the chicken to the rooster, "I cannot tell a lie," I had to hatchet.

ONE
Of the members of "The Oriental Frolic" is going to put out a new act, entitled "Peppermint," and hopes that if the critics don't like it, they won't lick it.
We trust it is all to the candy.

INCONSISTENT
"Won't you fondle me," sang a girl at the Comedy Theatre in Brooklyn, and then screamed and had a fellow arrested because he did it.
He was fined $5.00 and released—$5.00! A luxury but no war tax.

IF!
"If I Were Harding," says William Jennings Bryan: why not
If I were Gus Sun—Van Hoven.
If I were Van Hoven—Gus Sun.
If I were Mary Garden—Dorothy Jardon.
"If I Were King"—E. H. Sothern.

MELODY LANE

COMPOSERS' SOCIETY PLANS BIG DRIVE FOR WRITERS

Move to Acquaint Authors and Composers with Aims and Objects of Organization to Be Started—Writers to Be Advised to Place Compositions with Publisher Members

A movement is on foot among the writers of the American Society of Composers, Authors and Publishers, to acquaint every writer in America with the aims and objects of the organization with a view to adding to its membership list the name of every recognized writer in the country.

The movement which is to be launched within the next few days aims to acquaint writers with the big financial benefits which will accrue to them through their membership in the organization, and also intends to point out to them the inadvisability of placing manuscripts with any publisher that is not a member. The Composers' Society has been in existence in the United States for the past seven years during which time in spite of great opposition it has collected from motion picture theatres, hotels, restaurants, and other amusement places where music is performed for profit a sum amounting to nearly $200,000. This had been collected despite the fact that many of the big publishers did not belong. During the past two weeks, however, a number of the larger music publishers have joined, and the Society now carries on its membership lists, the names of practically every publisher of importance in the United States. With this addition which makes it almost impossible for an orchestra leader to prepare a program without recourse to the catalogue controlled by the Society, the officers of the organization predict that within the next few years, it will be collecting a sum amounting to over $2,000,000 annually for its members.

This prediction at first seems excessive, but when it is remembered that in France alone, the French Society collected the year before the war for its members, over $1,000,000, the estimate does not seem unreasonable. Officers of the Society in discussing the matter said that within three years, the revenue received by the members of the American Society would far surpass the amount of money received by music men from the mechanical reproducing companies.

PARK IN MEMORY OF FOSTER

The home of Stephen Foster, the author of "My Old Kentucky Home," in Bardstown, Ky., is to become a permanent memorial to the writer of the famous song. As an institution and park it will be owned by the people of the State. Governor Edward Morrow of Kentucky was in New York recently and conferred with several Kentuckians now living here regarding the plans for raising funds for the purchase of the homestead.

BIDE DUDLEY STORY IN SONG

Hopwood De Rob, Dick Long and James Brennan have written a new song, "Bolivar Brown," which is being published by Jack Mills, Inc. The story of the song is adapted from Bide Dudley's serial now running in the Evening World.

MUSIC MEN TO MEET

A general meeting of the members of the Music Publishers' Protective Association is to be held at the association rooms at No. 56 West 45th St., tonight (Wednesday). A number of important matters are to be acted upon.

HARRY FOX WRITES A SONG

Harry Fox, the comedian, now in vaudeville, has entered the songwriting field and in collaboration with Harry De Costa and Lou Reed has completed a number called "Tuscan." Leo Feist has accepted it for publication.

HOLLANDER OUT OF MORRIS'S

Joe Hollander, who for years has been professional manager of the Joe. Morris Music Co., is no longer connected with that house.

Hollander, who has been in poor health, is said to be improving.

EDDIE LEWIS ON VACATION

Eddie Lewis, manager of the Chicago office of Harry Von Tilzer, is on a week's vacation at a Michigan health resort.

DASH OUT OF FISHER'S

Irwin Dash, who for the past few months has been connected with the music publishing house of Fred Fisher, has severed his connection with the firm.

MILLS ON DIRECTORS' BOARD

E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, is on the directorate board of the Plaza Music Co., a jobbing house which went into bankruptcy recently. The Plaza Co. made a compromise settlement with its creditors offering a forty per cent payment on its liabilities. This is to be paid at the rate of twenty per cent in cash and the balance in the form of notes. The twenty per cent cash payment is to be made some time this week.

COHN DENIES ROBBERY STORY

Louis Cohn, of the Jack Mills Music Co. denied the robbery story published last week in several of the daily newspapers. According to the published account Cohn and his wife were held up at their apartment at the Hotel Langwell and robbed of rings belonging to Mrs. Cohn valued at $1,600. Louis says it didn't happen.

SAM RICE OPENS OFFICES

CHICAGO, Feb. 21.—Sam Rice has opened a music publishing office in the Loop End Building, directly across from the State-Lake Theatre. Bobby Sanderson has been engaged as professional manager for the new firm.

AMERICAN SONGS IN REVUE

LONDON, Eng., Feb. 19.—Three American song hits are the feature numbers in C. B. Cochrane's new revue "The League of Notions." They are "Whispering," "Feather Your Nest" and "A Young Man's Fancy."

COOTS BACK IN HIS OFFICE

J. F. Coots, assistant manager of the McKinley Music Company, who has been ill for some time, has recovered and returned to his office.

SHIPMAN WRITING AN OPERETTA

Sah Shipman, playright, and Lee David, composer, are collaborating on a new operetta which is to be presented early next season.

LENESTSKA BOOKING ACTS

Mike Lenestska, formerly with the Broadway Music Corp., is now connected with Jack Henry, the booking agent.

PRINTING PRICES COMING DOWN

The closed shop branch of the New York Employing Printers' Association, which is the largest organization of its kind in the country, has adopted a resolution whereby the printing industry will consider a wage reduction in all trades on April 1. The executive committee of the association has sent copies of the following resolution to the various printing trades unions:

Whereas, The decrease in the cost of living and the economic condition of the industry demand a substantial reduction of wages in all branches of the Printing Trades.

Resolved, That the various unions now under contract with the Printers' League be advised that we shall expect their earnest consideration of the proposition to reduce all wages on April 1, and that they be prepared to meet with the executive committee of the League to discuss this vital question.

Resolved, That the unions be requested to appoint committees to represent them.

A conference to discuss the situation has been set for next Thursday afternoon at the Hotel Pennsylvania. At that time the representatives of 250 closed shops and nearly 20,000 workers will meet to consider the industrial conditions which make some action imperative.

"Owing to competitive conditions the New York printing industry is facing some rather serious problems," stated an officer of the association in discussing the announcement. "Accordingly, we have invited the representatives of all the employees concerned in the welfare and prosperity of the business to meet around the table to face the situation together. The increase in the amount of work leaving the city, owing to high costs prevailing in New York, affects both employer and employee alike."

If any decided reduction in printing prices are made, music rates will naturally fall to something like the pre-war rates.

PLAN TO REDUCE MUSIC PRICES

A movement is ready to be launched among the leading publishers of popular music to lower the retail price of the publications.

Popular sheet music publications before the war and during its early period were retailed at ten cents per copy. During those days the music business hit its high mark in prosperity. The amount of music, both hits and catalogue numbers, sold in those times was enormous. War conditions, however, changed everything. Music could not be published at a cost which would permit the old price and the price was changed. The change was a big one and instead of the retail price of popular music being ten cents it went to thirty-five and higher, a rate which still prevails. This naturally has affected distribution and it is impossible to sell anywhere near the amount of music that could be disposed of at the old price.

Prices of all manner of merchandise is coming down and the music men are almost unanimous in stating that the price of popular numbers should also be reduced. Not to the old ten cent price, for that figure is still impossible, but the consensus of opinion is that twenty-five cents is the price at which the popular prints should be retailed. This figure will permit a good profit to the retailer as well as the publisher and at the same time permit of a much wider distribution of music than can possibly prevail at the present price.

GERMAN OPERA FOR LONDON

LONDON, Feb. 22.—German compositions are again occupying a prominent position in London concert programs, but, more important still is the fact that once more the production of German opera is under way. During the summer season at Covent Garden Wagner's four "Ring" dramas and also Richard Strauss' "Rose Cavalier" will be produced.

MUSIC MEN DEMAND TAX EQUALITY

The committee appointed by the Music Industries Chamber of Commerce for the purpose of studying an equitable scheme of Federal tax revision made a report last Saturday in which equality of taxation is demanded as essential in the fiscal policy of the Government.

The committee has as its aim a desire to assist in a plan to retire the Nation's indebtedness within a reasonable period, and to care for current expenses without seriously affecting either industry or the consuming public. Along these lines it purposes making three general recommendations to Congress this year.

The first will call for the abolition of the excess profits tax and the so-called war-time excise taxes, along with the material reduction of individual surtax rates.

Secondly, it recommends that all residents of the United States who are twenty-one years and older should be required to report their income. All persons who receive an independent income should have a minimum tax of $5 imposed.

That the additional revenue required, estimated maximum $2,000,000, be raised for the most part by a uniform tax on all sales of commodities, wares and merchandise, not including capital assets, to be paid monthly by each seller, is the substance of the third recommendation.

According to the plan of the committee, no longer than forty years should be necessary to pay for the war. The plan includes provisions whereby arrangements would be made with foreign governments to retire their obligations by annual payments plus interest, the while Liberty Loan and other domestic obligations could be retired at the rate of $350,000,000 a year for forty years.

"The revenue acts of 1917 and 1918," the committee says, concerning the sales taxes whose repeal President Wilson has urged, "created consumption or sales taxes on about thirty classes of manufactured products, selected hurriedly without any evidence that the selection was based upon any definite principles of taxation or of economics; including musical instruments, rarely sold for cash, and on which the initial payment scarcely offsets the tax.

"Not only would the continuance of such war-time taxes violate the essential principles of justice and fairness in taxation, but they would fail in many instances to yield the expected revenue. Few industries can maintain volumes of sales and reasonable profit when subject to a tax burden of 5 to 10 per cent. To the extent that these taxes shall curtail industry, they curtail the source of revenue and decrease the revenues from the income taxes of those industries."

1,500 NAMES ON CREDIT LIST

The Credit Bureau department of the Music Publishers' Protective Association now has on its list the names and credit ratings of over 1,500 names of music dealers throughout the country. The credit bureau although but a few months' old, has proved itself of inestimable value to the music men.

MUSIC MAN IN VAUDEVILLE

Joe Devlin, formerly of the professional staff of the McKinley Music Co., has returned from a tour of the W. V. M. A. time. He will show a new "blackface" single for Loew this week at the American. Mark Levy is handling the act.

MARSHALL IN VAUDEVILLE

Henry Marshall, composer and pianist, is now in vaudeville in a new act which is said to be headed for the big time. In the act is Miss Sherrie Matthews, daughter of Matthews of the old Matthews and Bulger combination. This week the act is playing in Brockton, Mass.

Jo Kernan is recovering from her recent illness.

Leo Detrichstein, has started rehearsals for "Toto."

The Sandel Sisters have been engaged for **Marty Brooks'** "Toy Shop."

Paul O'Neill, dancer, has been engaged to appear in "Hussy" company.

Mme. Melba, who is at Monte Carlo, is ill with an attack of la grippe.

Annette Margulis is playing an extended engagement at the Broadway Gardens.

Rosalie Stewart returned to New York after two weeks in Chicago, on Monday.

Lillian Clinton joined **Gus Hill's** company of "Bringing Up Father" last week.

Edith Legana is now appearing in "Love Birds" company. Placed by **Harry Bestry.**

B. H. Rinear is producing for **Sid Trotts'** Revue, which opened in vaudeville last week.

Lew and **Dot Keller,** formerly of **Woods and Keller,** are breaking in a new act this week.

Polly Bartholdi, following an operation last week, is quite ill at the Princeton Hotel.

Grace Fisher, the singer, has been awarded the custody of her daughter, Delora.

Olive Palmer, who has been in Atlantic City for several weeks, has returned to New York.

Georgia Howard is now appearing as violinist at the Hotel Walton roof in Philadelphia.

Avery Hopwood will sail for London in the near future to supervise the production of "The Bat."

Dolores Edwards, an artist's model from San Francisco, joined "Greenwich Village Follies" last week.

George Rauf and **Edna Lee** are playing a new dancing act over the Pantages time entitled "Jazzology."

Margaret Hackett has been engaged for the Walton Roof, Philadelphia, this week through **Tilden-James.**

William Seabury has been advised by his physician to have an operation for the removal of his appendix.

Catherine Murray has been booked to play the Colonial theatre week of March 7th; she will do a new act.

Alice Weaver has been placed with the **Lomiller** act by **Harry Walker;** she was formerly with "Hitchy Koo."

Agnes Johns has been granted a divorce from **William Abram** at San Francisco; they are both stock actors.

Lillian Lorraine, is slowly recovering from her recent operation, an operation having been found unnecessary.

The Janet Sisters have been booked by **Harry Walker** for the **Lomiller act,** which is routed over the Orpheum time.

Joseph Shildkraut has been engaged for the cast of "Mr. Pim Passes By," a forthcoming Theatre Guild production.

Wayne Christy of the New York branch of the Sun office, who has been ill for several weeks, is back at his desk.

Jane Claire has returned from New Orleans and is now appearing in the cast of the new revue at **Reisenweber's.**

Jean Merode has been placed by **Lillian Bradley** with **Jack Kline;** the two will do a double act over the Keith time.

ABOUT YOU! AND YOU!! AND YOU!!!

Hyman Hirsch is rehearsing a new dance act with three girls and a pianist which will shortly be seen on the Keith time.

Evelyn Cunningham of the "Step Lively Girls," and **Harry Welsh** of "Follies of the Day," were married recently at Detroit.

Al Clarkson, who was formerly associated with the **Jimmy Hodges** attractions, is forming a one night stand company.

Kitty Whyte and **Babe Warrington** joined **Murray Leslie and Co.** and opened this week at the Amphion in Brooklyn.

E. H. Conway, publicity manager of the Orpheum circuit, is still convalescing but expects to be back at his desk next week.

Harry Clay Blaney left Saturday for Wilkes-Barre, Pa., to look over his stock company playing there, which is doing very well.

Hugh Herbert who is now appearing in "Mind Your Business" will shortly revive one of his older sketches entitled "The Lemon."

Michio Itow, the Japanese actor and dancer, will present a series of Japanese plays in a Broadway theatre late next month.

Marie Salisbury, musical comedy woman, has been playing clubs during this season. She expects to return to musical comedy shortly.

Cliff Bragdon, Norma Barry, Helen Tarr, Harold Carr and **Frank Mallahan** have been engaged by **Sam Howe** for his "Jollities of 1921."

Sophie Tucker and her Syncopated Five, who are now in Chicago, have been booked to appear at Reisenweber's commencing March 8.

C. P. Roe, formerly a road manager for A. H. Woods, has been engaged to manage the Lyceum Theatre, Paterson, N. J., playing stock.

Helen Poe has been placed by **Lillian Bradley** with **Victor Binns,** formerly **Victor** and **Adele,** and opens this week in a new act.

Bob McDonald, the dancer who was formerly with "Step Lively Girls," has been placed in a new act with **Lillian Herline** and Co.

Mae Maxwell and **Bobby Dare** have been engaged to dance as a team with the new Four Marx Brothers act. **Lillian Bradley** booked them.

Nora Bayes did the unusual one night last week when she stopped her show and asked the audience to offer a silent prayer for Caruso, the tenor, who has been so ill.

Gladys Hart has been engaged to play the leading role with the Canadian company of "Good Morning Judge," through **Lillian Bradley.**

Stella Benow of the Keith office, who has been quite ill for some days, is expected to be well enough to return to her desk next week.

Tom Brown's "Tricked," a male quartette with a novel act, opened last week at McKeesport and have been routed over the Delaney time.

Monroe and Wagner who were originally booked at the Broadway Gardens for a few weeks, have been singing there steadily since last May.

The Great Nicola and Co. sailed with his magic show for London last week, making the first lap of his two-year around the world tour.

Earl Benham has been engaged by the Gleerich Productions, Inc., for the revival of "Maid to Love," which opens in Stamford, Conn., on March 7.

"Bunk" Fitzgerald and **Walter "Jazzbo" Gallagher** have been engaged by **Billy Beecher** for the second and third editions of "Toonerville Tooters."

Bert Borrow and **Jerry Mugavin** of the Sells-Flotow, Hagenback-Wallace and John Robinson shows are in town booking attractions for next season.

Bee Palmer, who was the headliner at the Fashion Show now being held at Chicago, Ill., cancelled her engagement last week due to sudden illness.

Charlotte Dawn, who appeared in a revue at the Marquard Cafe in San Francisco, has returned to Los Angeles where she will appear in pictures.

Kitty White, Babe Warrington and **Nadie Vernon** have been engaged through **Lillian Bradley** for **Murray Leslie** and Co.; the act is playing Keith time.

Louise Coffey left last week for Panama in the government employ, to entertain and will work in several motion pictures taken under government supervision.

Max Marcin, producer of "Three Live Ghosts," will place in rehearsal on March 6, "The Night Cap," a comedy written by himself in collaboration with **Guy Bolton.**

Dorothy Dalton has filed a suit against the Hamilton Hotel, New York, for clothes claimed to have been stolen from her to the amount of over six thousand dollars.

Keating and Ross leave for Australia on March 4. They are at present in San Francisco, Cal., and will appear in the antipodes under a Fuller circuit contract.

Enid Alexander, the gypsy violinist, who had contemplated doing a double with **Tom Kendall,** has decided to do a single and will put on a new act in the near future.

Marjorie Sweeter has just returned from Healy's in Boston; she was immediately placed by **Harry Walker** for "The Girl in the Moon" act and will open shortly.

Nina Gilbert is playing ingenue parts with the Alcazar Stock Company, appearing in San Francisco, Cal., for the first time on February 6. She hails from Victoria, B. C.

Walter Bentley, road representative for the Bert Levey circuit, left San Francisco early last week and will make an extended tour of the various theatres under the Levey wing.

Joseph Schildkraut has been engaged by the Theatre Guild to appear in their fifth production of the season, which will follow "Mr. Pim Passes," announced for February 28.

Bert Pittman is now the Denver representative for the Bert Levey circuit and will have charge of the Middle West bookings. He was formerly on the Sullivan and Considine staff.

McCoy and Walton, at present playing the Loew circuit on the Coast, have received a Fuller circuit contract to appear in Australia. They sail from San Francisco early in March.

Billie Bowman opened on the **Delaney** time this week at Binghamton; she plays Geneva the last half with time to follow and is scheduled to come into the Fifth Avenue in four weeks.

Dorothy Quinette has closed her vaudeville act and opened last Monday with **Pat Rooney** and **Marion Bent** in "Love Birds" to play opposite her former partner **Barrett Greenwood.**

The Versatile Four have been booked with **Charles Waldron's** "Bostonians" for next season. **Miss Cook** moves into new offices on West 44th street around the first of the next month.

Walter Messenger joined the cast of "The Sign on the Door," headed by **Marjorie Rambeau,** in St. Louis last week, taking the place of **Nick Young** who left for Boston where he will go into business.

Harold Duffy, Lisle and Virginia, Ahearn and Peterson, and **Joe Small's** "Military Revue," a girl act, appeared as the opening show of the new State Theatre in Beacon, New York, which opened last Thursday.

Clarabel Fontaine has joined the Valencia Theatre stock company as leading lady. She arrived in San Francisco, Cal., early last week after completing a tour of the Orient as a member of the T. Daniel Frawley company.

Joan Sawyer is acting as hostess in the Cafe des Beaux Arts supper room. She has just returned from a tour of the continental cities, where she appeared as one of the first professional dancers to make "society dancing" a fad.

"Little Jerry" has been signed by the Charles Frohman Amusement Co. to play the part of the Jester in "Claire de Lune," with **John** and **Ethel Barrymore,** when that show opens at the Empire, New York, week of April 18th.

Sidney Yates is back in vaudeville, representing the **Ray H. Leason Agency.** He recently severed his connection with the Greyhound Motor Company. Mr. Yates has been prominently identified with vaudeville for the past 17 years.

Leon F. George and **Edna Sidmore** were married last week at Waukegan, Ill. The bridegroom is the son of F. George, general traveling representative of the Western Vaudeville Managers' Association. Miss Sidmore is a non-professional.

Laura Hope Crewes, Dudley Digges, Peggy Harvey, Leonard Mudie, Phillis Povah, Erskine Sanford and **Helen Westley** have been engaged to appear in "Pim Passes By," the new A. A. Milne comedy which opens at the Garrick Theatre Feb. 28th.

John Murray Anderson is back in New York, having returned from London after staging "The League of Notions." **Morris Green,** one of the managing directors of The Bohemians, Inc., producers of the Greenwich Village Follies, accompanied Mr. Anderson.

Lionel B. Samuels has been named business manager of the Alcazar Theatre, San Francisco, Cal. He has been associated with Belasco and Mayer, the general managers of the theatre, for the past fourteen years. He succeeds **E. D. Price,** who is now in New York.

Frederick Tyrone Power, and **Miss Bertha Knight,** non-professional, were married in Union Hill, N. J., on Feb. 17, by Recorder **Louis Hauenstein. Edward Dickson** and **Davis Lindley** were the witnesses. Mr. Power gave his age as 51, and his bride's as 34.

Margaret Severn and **W. F. Benda,** designer of the masks she uses in her dances in the "Greenwich Village Follies," and **Richard R. Richards,** director of publicity, will be guests at a dinner to be given by the Architectural League of New York at their clubhouse this Thursday.

Kitty Doner, with **Ted** and **Rose, Nat Nazzaro, Jr.,** and **Company, Gallagher and Rolley, Ruby Norton** and **De Haven and Nice** were featured at the Keith Sunday concert and the New Amsterdam Theatre.

HIT

JANE GREEN'S BIG SONG HIT

In EDDIE CANTOR'S
"Midnight Rounders" Production

I NEVER KNEW

The Fox Trot Song Hit Featured and written by PAUL WHITEMAN

TORONTO
193 Yonge St.

BOSTON
181 Tremont St.

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

Willie and Eu

In the LEE and J. J
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VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY.

Palace—Lucy Bruch—Riggs & Witchie—Ruth Roye—Pressler & Klaiss—Eva Tanguay.

Riverside—Jean Adair & Co.—Whiting & Burt—Bostock's Riding School—Ciccolini—Bushman & Bayne—Gallagher & Rolley.

Colonial—Rekoma—Sheldon & Daily—Frawley & Louise—Anna Chandler—D. D. H.—Geo. Rosener—Howard's Ponies.

Alhambra—Four Ortons—Russell & Devitt—Mabel Burke & Co.—Avery & O'Neill—Belle Baker—Gallagher & Martin—"Bubbles"—Demarest & Collette.

Royal—Kara—Al Raymond—Gordon & Ford—Masters & Kraft Revue—Bernivici Bros.—Van & Corbett—Marletta's Manikins.

Jefferson—Ryan & Ryan—Ryan & Bronson—Irwin & Jane Connelly—Juliet—Harry Carroll Revue—Aerial De Groffs.

Hamilton—Reynolds Trio—Marcell Follette—Rice & Ward—Chic Sales—Pearson & Lewis—Irene Franklin & Co.

81st Street—Eva Shirley & Band—Duffy & Sweeney—Davis & Darnell—Novelty Clintons.

Broadway—Thornton Sisters—Alexandria—Ruby Norton & Co.

Regent (First Half)—Transfield Sisters—June Imes & Co.—Kramer & Boyle. (Second Half)—Paul Morton & Glass—Bartram & Saxton.

Coliseum (First Half)—Bartram & Saxton—Four Marx Bros. (Second Half)—Transfield Sisters—Kramer & Boyle.

BROOKLYN.

Bushwick—Daly & Berlew—W. D. Pollard—Joseffson's Icelanders—Wilson Bros.—Nash & O'Donnell—Scanlon, Denno Bros. & Scanlon—Gus Edwards' Revue.

Orpheum—Edwin George—Schichlt's Manikins—Ida Mae Chadwick & Dad—Pearl Regay & Band—Quixey Four—Mme. Beeson.

Flatbush—Brooks & Powers—Toto—Swift & Kelly—Sylvia Clark—Wm. & Gordon Dooley.

BOSTON.

Keith's—Evans & Perez—Bernhard & Garry—Fink's Mules—Julius Tannen—Ethel Levy—Nathan Bros.

BUFFALO.

Shea's—Bamstead & Marion—Mr. & Mrs. Norcross—Senator Francis Murphy—Ella Shields—Clara Howard—Mabel Taliaferro—Toney & Norman—Tim & Kitty O'Meara.

CLEVELAND, O.

Keith's Hippodrome—Three Belmonts—Vinie Daly & Co.—Dainty Marie—The Leightons—Santos & Hayes Revue—Weaver & Weaver—Creole Fashion Plate—Tighe & Leedom—Uyeda Japs.

CINCINNATI, O.

Keith's—Bender & Herr—Vincent O'Donnell—Whipple, Huston & Co.—Van Hoven—Beth Berri & Co.—Trixie Friganza—Four Lamy Bros.

COLUMBUS, O.

Keith's—Bob & Tip—Valerie Bergere & Co.—Zardo—Renee Roberts Revue—Mr. & Mrs. Jas. Barry—McRae & Clegg.

DAYTON, O.

Keith's—Lawton—Wayne, Marshall & Candy—Billy Arlington & Co.—O'Donnell & Blair—Palo & Palet—Harry Holman & Co.—Lillian Shaw—Dare Bros.

DETROIT, MICH.

Temple—Eary & Eary—Margaret Ford—Hamilton & Barnes—Boyce Coombe—Herbert & Dare—The Little Cottage—Dotson—The Unusual Duo.

ERIE, PA.

Colonial—Jerome & Newell—Sandy Shaw—Fisher & Gilmore—Vine & Temple—Walter Manthy & Co.

GRAND RAPIDS, MICH.

Empress—Homer Romaine—June Mills—Hymack—Claudius & Scarlet—Joseph E. Howard Revue—Patricola & Delroy—Horlick & Sarampa Sisters.

HAMILTON, CANADA.

Lyric—Frank & Milt Britton—Billy Miller & Co.—Griff—Ball & Lambert.

INDIANAPOLIS, IND.

Keith's—Frank Wilson—Norton & Melnotte—Marshall Montgomery—May Wirth & Co.—Bernard & Townes—Georgia Campbell & Co.—Elinore & Williams—Libby & Sparrow.

LOUISVILLE, KY.

Mary Anderson—Cross & Santora—Mason & Cole—El Cleve—Mrs. Gene Hughes & Co.—Walters & Walters—Ye Song Shop—Wanzer & Palmer.

LOWELL, MASS.

Keith's—Thames Bros.—Emma O'Neill—Cartmell & Harris—Jack Osterman—Lydell & Macey—Wilton Sisters—Nana.

MONTREAL, CANADA.

Princess—Lucas & Inez—Mack & Earl—Elkins, Fay & Elkins—Wood & Wyde—Eddie Foyer—George Moore & Co.—Bill Genevieve & Walter.

St. Denise—Ann Gray—Elsie Gray—Elsie La Bergere & Co.—Alexandria.

NEWARK, N. J.

Proctor's—Gelli Troupe—Newark Five—Bob La Salle & Co.—Sarah Padden & Co.—Gus Edwards & Co.—Duffy & Sweeney.

OTTAWA, CANADA.

Dominion—Davis & Pelle—Dave Roth—Dunham & O'Malley—Ed & Bertie Conrad—Rome & Gaut—Robbe Gordone.

PROVIDENCE, R. I.

Keith's—Chas. McGood & Co.—Raymond Bond—Bronson & Baldwin—Innis Bros.—Dorothy Jardon—Joe Cook—Alexander Bros. & Evelyn—Jean Boydell.

PATERSON, N. J.

Majestic (First Half)—Mrs. Eva Fay. (Last Half)—Florenz Duo—Mrs. Eva Fay.

PITTSBURGH, PA.

Davis—Sealo—Ed. Morton—Fred Lindsay—Zuhn & Dries—John B. Hymer & Co.—Al & Fannie Stedman—Osborne Trio.

Sheridan Square (split with Johnstown)—Jack Joyce—The Night Boat—Jennings & Mack. (Second Half)—Amanda Gilbert and Boys—Frank Bush.

PORTLAND, ME.

Keith's—Lohse & Sterling—Sailor Reilly—Morton Jewell Co.—Dolly Kay—Buzzell & Parker—Morris & Campbell.

QUEBEC, CANADA.

Auditorium—Miss Ioleen—Brown, Gardner & Barnett.

ROCHESTER, N. Y.

Temple—McFarland Sisters—Ed Janis Revue—Miller & Mack—Homer Miles & Co.—Billy Glason—The LeGrohs—Green & Myra—Jordan Girls.

SYRACUSE, N. Y.

Keith's—Chas. Leonard Fletcher—Sam Liebert & Co.—Irving & Jack Kaufman—Vadie & Gygi—Reckless Eve—Ned Norworth & Co.—Galletti's Monkeys.

TOLEDO, OHIO.

Keith's—Emmy's Pets—A. C. Astor—Choy Ling Hee Troupe—Mary Haynes—Henry Santry & Band—Val & Ernie Stanton—Ara Sisters.

TORONTO, CANADA.

Shea's—William Ebbs—Ernest Evans & Co.—Sybil Vane—Dugan & Raymond—Mel Klee—The Duttons.

Hippodrome—Mabel Fonda Trio—The Brightons—Two Rosellas.

WASHINGTON, D. C.

Keith's—Raymond Bond—Hugh Herbert & Co.—Watts & Hawley—Kitty Doner & Co.—Craig Campbell—Howard's Ponies.

WILMINGTON, DEL.

Garrick—Flagler & Malia—Sushing & West—The Melody Garden.

YOUNGSTOWN, O.

Hippodrome—Hughes Musical Duo—Charles F. Seamon—Ethel Clifton & Co.—Clara Morton—Harry J. Conley & Co.—Four Mortons—Flashes.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Adelaide & Hughes—Clark & Bergman—Leitzel—Barnes & Freeman—Emily Darrell—Three Bobs.

Majestic—Sophie Tucker & Boys—Corinne Tilton Revue—Lane & Moran—Lydia Barry—Cedora—Sidney Phillips—Lillian's Dogs—Bigelow & Clinton.

State Lake—Singer's Midgets—J. Ros. Johnson & Co.—Dolly Ward & Co.—Howard & Sadler—Baroness De Hollub.

DES MOINES.

Orpheum—Geo. Jessel's Revue—Roy & Arthur—Oscar Lorraine & Co.—Samson & Delila—Owen McGiveney—Joe Towle—Whitfield & Ireland.

DENVER.

Orpheum—Leightner Sisters & Alex.—Conlin & Glass—Joe Laurie & Co.—Selbini & Grovini—Healy & Cross—Herbert's Dogs—Jimmy Lucas & Co.

DULUTH.

Orpheum—Franklyn Ardell & Co.—Jack Lavier—Murray Girls—Tom Smith & Co.—Delmar & Kolb—B. & L. Walton—Jas. C. Morton & Co.

EDMONTON AND CALGARY.

Orpheum—Alice Lloyd—Ash & Hyams—Williams & Wolfus—Oscar Mirano—Cressy & Dayne—Bert & Betty Wheeler—Nolan & Nolan.

KANSAS CITY.

Orpheum—Victor Moore & Co.—Roscoe Aids & Co.—Tracey & McBride—Fenton & Fields—Dunbar's Darkies—Three Regals—Langford & Fredericks.

LINCOLN.

Orpheum—Hackett & Delmar Revue—Lane & Harper—Kirksmith Sisters—Swor Brothers—Johnson, Baker & Johnson—Geo. Macfarlane—Breakaway Barlows.

LOS ANGELES.

Orpheum—Wm. Seabury & Co.—A Hungarian Rhapsody—Valentine & Bell—Belle Montrose—McLallen & Carson—Foley & La Tour—Herbert Brooks—De Wolf Girls.

MINNEAPOLIS.

Orpheum—McConnell Sisters—Wm. Gaxton & Co.—Cameron Sisters—Four Gossips—Pistel & Johnson—Cummins & White—Olson & Johnson.

MILWAUKEE.

Palace—Doree's Operalogue—Frances Kennedy—Price & Bernie—Aeroplane Girls—Rasso—Babcock & Dolly.

Majestic—Lee Children—Duffy & Mann—Leo Beers—Hubert, Dyer & Partner—Galetti's Monks.

MEMPHIS.

Orpheum—Varieties of 1921—Kellam & O'Dare—Bert Kenny—Reed & Tucker—Watsika & Understudy.

NEW ORLEANS.

Orpheum—Harry Fox & Co.—Hyams & McIntyre—Brown & Weston—Donovan & Ohl—Eight Blue Devils—Tuck & Clare.

OMAHA.

Orpheum—Emily A. Wellman Co.—Clayton & Lennie—Elsie Ruegger & Co.—Wm. Mandell & Co.—An Artistic Treat—The Langdons—Meredith & Snooser.

OAKLAND.

Orpheum—Ellis, Brice & Co.—Janet of France—Tuscano Bros.—Vokes & Don—Ramsdell & Deyo—Flo & Ollie Walters—Stuart Barnes.

PORTLAND

Orpheum—Valeska Suratt & Co.—Johnny Burke—Grey & Old Rose—Harry Kahne—Flo Lewis—Rice & Newton—Flying Mayos.

ST. PAUL.

Orpheum—Blossom Seeley & Boys—Edith Claspar & Boys—Dale & Burch—Ames & Winthrop—Ben Harney & Co.—Prosper & Moret—Lolyn Adler & Co.

SALT LAKE CITY

Orpheum—Frances Pritchard & Co.—Peggy Brennan & Bro.—Beatrice Morgan & Co.—Conroy & Howard—Bobby Randall—Sig. Friscoe—Gordon's Circus.

SACRAMENTO AND FRESNO

Orpheum—Step Lively—Kenny & Hollis—C. & F. Usher—J. C. Nugent—Oakes & DeLour—Dora Hilton—Mr. & Mrs. G. Wilde.

SAN FRANCISCO

Orpheum—For Pity's Sake—Albertain Rasch—A Miniature Revue—Burke & Betty—Moody & Duncan—Hampton & Blake—Delmore & Lee—Annette Kellermann.

SEATTLE

Orpheum—Arman Kaliz & Co.—Gene Greene—Emerson & Baldwin—Bessie Browning—Roy Conlin—Page & Green—Alfred Latell & Co.

SIOUX CITY

Orpheum—Samaroff & Sonia—Larry Comer—Fall of Eve—Toney Grey & Co.—Spic & Span Revue—Selbini & Nagle—Redford & Winchester—Under Apple Tree—Murray Volk—Johnson, Baker & Johnson—Bert Melrose—Edith Clifford.

ST. LOUIS

Orpheum—Julian Eltinge—Imhof, Conn & Corinne—Margaret Padula—Rae Eleanor Ball—Byron & Haig—Mantell—Dooley & Storey—Kluting's Animals.

Rialto—"On Fifth Avenue"—Herbert Clifton—McCormack & Wallace—Ben Beyer—Holden & Harron—Ishikawa Bros.

VANCOUVER

Orpheum—"Moonlight"—Fradkin & Tell—Charles Irwin—The Nagyfys—Bobby O'Neil & Queens—Finn & Sawyer—Alfred Farrell & Co.

WINNIPEG

Orpheum—Four Fords—Harriet Rempel & Co.—Marguerite & Alverez—Moss & Frye—Everest's Circus—Otto & Sheridan—Holmes & La Vere.

F. F. PROCTOR CIRCUIT

Week of February 21

NEW YORK CITY.

Fifth Ave. (First Half)—Dillon & Parker—Gertrude Vanderbilt Co.—Taps—Jack Conway Co.—Equilio Bros.—Jas. H. Cullen—Mrs. Wellington's Surprise—Harry Antrim. (Second Half)—Harry & Emma Sharrock—Novelty Perettos—Max Ford Revue—Bob & P. Valentine.

125th St. (First Half)—Novelty Perettos—Mullen & Stanley—Trip to Hitland—Nelson & Bailey—Keegan & O'Rourke—Leigh DeLacey Co. (Second Half)—Harry Barry Misses—Howell & James—Jane & Miller—Reynolds Trio—Elsie Ryan Co.

Harlem Opera House (First Half)—Darrell & Van—Once Upon a Time—Marg. Taylor—Sam Hearn. (Second Half)—Francis Dougherty—Arena Bros.

58th St. (First Half)—Maxine Bros. & Bobby—Peak's Blockheads—Harry Hayward Co.—Edna May Foster—Pete Curley Trio—Gruet, Kramer & Gruet—Montgomery & Allen—Lee & Howard. (Second Half)—Trip to Hitland—Harry Jolson—Keane & Williams—Libonati.

23d St. (First Half)—Jas. Thompson Co.—Three Rianos—Lewis & Henderson—Vim, Beauty & Health—Fred & T. Hayden—Elsie Ryan Co. (Second Half)—Gilmore Corbin—Watson's Dogs—Once Upon a Time—John W. Ransone—Fred & M. Dale.

Yonkers (First Half)—Basil & Allen—Libonati—Ruth Budd—Winifred Gilraine—Fixing the Furnace—Rinaldo Bros. (Second Half)—Current of Fun—Harry Hayward—Millard & Marlin—Ashley & Downey—Lewis & Henderson.

Mt. Vernon (First Half)—Howard Hall Co.—Watson's Dogs—Barry & Whiteledge—Bob & P. Valentine—Bud Snyder Co. (Second Half)—Gallagher & Robey—Watson Sisters—Everyman—Howard Hall Co.—Watson's Dogs.

Broadway—Frank Mullane—Walters, Bowers & Croker—Veva Gordon Co.—Marcelle Fallett—Lynch & Ziller—Newhoff & Phelps—Fargo & Richards—Daly & Berlew.

Coliseum (First Half)—Mabel Burke Co.—Gallagher & Rolly—Morton & Glass—Felix & Fisher—Brent Hayes. (Second Half)—Ryan & Ryan—Van Cleve & Pete—Gibson & Connelli—Dillon Parker Co.—Great Lester.

Regent (First Half)—Ryan & Ryan—Van Cleve & Pete—Gibson & Connelli—Great Lester—Finley & Hill—Eleanor Pierce Co. (Second Half)—Sheldon, Brooks & Powers—Circus Day in Toyland—Jack Benny.

BROOKLYN.

Flatbush—Hugh Herbert—Innes Bros.—Beatrice Morgan—Kitty Doner—Sutter & Dell.

Prospect (First Half)—Harry & Emma Sharrock—Watson Sisters—Diers & Bennett—Everyman—Fred & M. Dale. (Second Half)—Howard Hall Co.—Muller & Stanley—Bud Snyder Co.

Greenpoint (First Half)—Lew Welch Co.—Jane & Miller—Keane & Williams—Current of Fun—Harry Berry & Misses—Mann Trio. (Second Half)—James Thompson Co.—Barry & Whitledge—Rice & Ward—Three Rianos.

Henderson's (First Half)—Herbert Duo—Vic Plant Co.—Frances Renault—Sheldon Brooks Co.—Morin Sisters. (Second Half)—John S. Blondy—Kennedy & Casey—Jack Conway Co.—Chas. & M. Dunbar—Seven Honey Boys.

ALTOONA.

(First Half)—Three Martells—Flagler & Malia—Frank Bush—Wrecks & Barron—Resista. (Second Half)—The Kellers—Brooks & Philson—Summer Time—Blanche & J. Dreighton—Yip Yip Yaphankers.

ALLENTOWN.

(First Half)—Al Sylvester—Mack & Lane—Pierson & Lewis—Clinton & Rooney—Nikko Japs. (Second Half)—Ryan Weber—Great Howard—Lady Tsen Mei.

ALBANY.

(First Half)—Three Ander Girls—Arthur & Leah Bell—Oliver Smith & Co.—Jean Sothern—Norwood & Hall—Will Oakland—Kilties' Band. (Second Half)—Al & Emma Frabelle—Jason & Harrigan—Travers, Douglas Co.—Chas. L. Fletcher—Lew Hilton Co.—Ona Munson Co.—Al & Fannie Stedman—Elsie LeBergere.

AUBURN.

(First Half)—Rudinoff—Follis Girls—Lyda McMillan Co.—Bison City Four—Phina Co. (Second Half)—Australian Woodchopper—Pagana—Mabel Taliaferro Co.—Will Oakland—Gilfoyle & Lang.

AMSTERDAM.

(First Half)—Belleclaire Bros.—Bobby Folsom—Bushman & Bayne—Cliff Nazarro—DePage & Yorkov Sisters. (Second Half)—Three Ander Girls—Furman & Nash—Oliver Smith & Co.—Lew Dockstader—Harry & T. Linton.

BOSTON.

Howard—Dave & Lillian—The Camerons.

Bowdoin—Nita Johnson—Making Movies.

Boston—Pierce & Goff—McCormick & Regay—Rayneo & Rogers—Pedersen Bros.

Scully Square—Dallas Walker—Hal Frances—Five Musical Beauties—Kay & Emma Don—Four Casting Mellos.

Washington St.—Lorraine Sisters—Hallen Geos—Emmett Briscoe Co.—Morgan Binder—Devoe Startzer.

BINGHAMTON.

(First Half)—Sherman & Rose—Billie Bowen—Mabel Paige Co.—Gus Bohn—Be Cautious Girls—Enigma. (Second Half)—Edward Zoller Duo—Port & DeLacey—Cliff Clark—Stafford Duross Co.—Frances Kennedy.

BRISTOL.

The Lema DeRona Co.—Joe & S. Deller—Barker & Dunn—Paul Earl—Hendrix-Belle Isle Co.

BROCKTON.

(First Half)—Marshall & Mathews—Harvey Lester Muson—Lyons & Yosco—Pinkie. (Second Half)—Melvale Sisters—Lambert & Phillips—Denny & Barry—Tommy Allen Co.

BANGOR.

(First Half)—Jennier Bros.—Morlen—Doris Hardy Co.—Donaldson & Van—The Seebacks. (Second Half)—Thornton Sisters—Drisko Earl—Robert & Robert—Van Bros.—Mable Whitman.

CORTLAND.

Hill & Ackerman—Calvin & Thornton—Elsie White—Enigma.

CANTON.

The Wonder Girl—Rodero & Marconi—Jack O'Brien—Valerie Bergere—Fisher & Gilmore—Bronson & Edwards.

CHESTER.

(First Half)—Lew & P. Murdock—Leila Shaw Co.—Will Mahoney—Not Yet Marie. (Second Half)—Devara & Zemater—Al Raymond—Melody Garden—Rome & Wagner—Dick Bonnetta—Carroll.

CLARKSBURG.

(First Half)—Aletha Lucas—Halliday & Burns—Seymour Brown—Vadie & Gygi. (Second Half)—Brent Hayes—Hal Johnson Co.—Hamilton & Barnes—"Tricked."

CAMBRIDGE.

(First Half)—Mack & Reading—Jason & Harrigan—Leffingwell & Wallace—Kitner & Reaney—Goutier Toy Shop. (Second Half)—Rube Waiman—McLoughlin & Evans—Carl Inez—Lyons & Yosco—Hurlo.

EASTON.

(First Half)—Ryan & Weber—Great Howard—Lady Tsen Mei—Eddie Foy & Co. (Second Half)—Al Sylvester—Mack & Lane—Clinton & Rooney—Eddie Foy & Co.

ELMIRA.

(First Half)—El Cota—Hill & Ackerman—Frances Kennedy—Stafford Duross Co. (Second Half)—Sherman & Rose—Gus Bohn.

FITCHBURG.

(First Half)—Kane More & More—Brown & Jackson—Denny Barry—Lambert Phillips—The Doll House. (Second Half)—Infirle & Noblet—Frosini—Kitner & Reaney—Jean Granese—Kilties' Band.

GENEVA.

(First Half)—Calvin & Thornton—Pietro—Marlette's Manikins. (Second Half)—Billie Nowlan—Greenwich Villagers.

GLOVERSVILLE.

(First Half)—Asahi Troupe—Yule & Richards—Marie Cahill—Wm. Hallen. (Second Half)—Greenwich Villagers—Marlette's Manikins—Townes—Pietro.

GLENS FALLS.

(First Half)—Eary & Eary—Furman & Nash—Travers Douglas Co.—Sully & Haughton—Lew Hilton—20th Century Review. (Second Half)—Mary Kurtz & Partner—Arthur & L. Bell—Bushman & Bayne—Bobby Folsom—Cliff Nazarro & Sisters—Princeton Five.

GREENFIELD.

Arthur Barrett—Allen & Moore—Pauline Fielding Trio—Barron & Edwards—Mabel Fonda Trio.

(Continued on page 30)

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NEW DIVORCE LAW ADVOCATED

CHICAGO, Ill., Feb. 21.—Theatrical divorces in this city may be made a matter of many difficulties if Judge Rush, of the Circuit Court, has his way. Rather than the present law, which requires couples divorced in Illinois to remain unmarried a year and which is grossly violated with disaster to women and innocent children, Judge Rush, ending his season as chancellor in divorce matters, advocated withholding the decree of divorce for a year after the case had been tried and divorce granted. This will prove a boomerang to various vaudevillans whose cases are now on the dockets and who plan to remarry as soon as their decrees are handed them.

BISHOPS HOLDINGS ATTACHED

BRIDGEPORT, Conn., Feb. 21.—Mrs. Bianca West Bishop, former stage star who is suing William Darius Bishop for divorce and alimony, has attached his personal property and holdings, including $600,000 in various banks, holdings in the Western Union Telegraph Company, the Bridgeport Hydraulic Company and the Bridgeport Light and Gas Company.

SHUBERTS BUY THE CRESCENT

The Crescent Theatre, on Flatbush avenue near Fulton street, Brooklyn, has been purchased by the Shuberts from the Realty Associates. The Shuberts leased the building two years ago with an option to buy and on Monday took advantage of it. The Shuberts plan, it is said, to put vaudeville into the house.

DAVIS PRODUCES NEW REVUE

Al Davis has produced a new revue at the Marlborough Hotel, entitled "Fun and Frivolity." In the cast are Geir and Rick, Betty Wood, Jeanne Lewis and Beatrice Lee. There are eight chorus girls.

BOOK ON GRIFFITH LIFE

A book in which the life and achievements of David Wark Griffith are detailed has been published by the Herald Square Press. Robert E. Lang is the author.

BARE LEGS BARRED AT CASINO

SAN FRANCISCO, Cal., Feb. 21.—During the entire engagement of the Will King Musical Comedy Co. at the Casino, the ten first row chorus (ponies) girls appeared bare legged, very much so, and worked on a 100-foot glass runway in close contact with the audience. While at no time was anything suggestive noted, it was hinted that several of the Women's Clubs intended filing an objection with the management. As soon as this was learned the manager wisely took the hint and now every chorus girl appears in tights, much to their personal satisfaction, for there is no doubt it is very embarrassing to parade right over the heads of the audience very short skirted and bare legged. The change has not decreased the usual big attendance.

OFFERS FOR "PANAMA KID"

Sterling and Grisman's production "The Panama Kid," has been offered a route by the United Booking office. George M. Cohan, it is said, has also offered to produce the show if he is given free rein in rewriting it. If it goes out as a vaudeville act Taylor Granville will be featured.

ARTS SCHOOL TO GIVE PLAY

The American Academy of Dramatic Art is to give its sixth matinee this season on Friday the 25th, when its students will enact at the Lyceum Theatre, "The Faith Healer," a three-act play by William Vaughan Moody.

GRAND CROSS FOR COMPOSER

MADRID, Spain, Feb. 21.—Thomas Breton, Spanish composer, has been awarded the Grand Cross of Alfonso XII. Breton's compositions, "Les Amantes de Ternel" and "la Dolores," have been featured in the Madrid opera season for many years.

LEVINE & DIXON DISSOLVE

Ben Levine of Trenton has dissolved partnership with Henry Dixon, so far as burlesque is concerned.

SEEK EXHIIBTORS' MEMBERSHIP

The Executive Committee of the National Association of the Motion Picture Industry, of which William A. Brady is president, unanimously adopted a resolution to invite the "exhibitors of the United States to become members of its theatre division" at a meeting held in New York last week. The resolution was passed for the purpose of combating legislation seeking to establish legalized censorship of motion pictures prior to publication and the enactment of so-called "blue laws."

William A. Brady, who is now touring the country to coordinate all branches of the industry in the fight against all sorts of hostile legislation, is expected to return next week from the Pacific Coast where he is reported to have stifled a number of "blue" movements aimed at motion pictures.

GARDNER, OLD TIME ACTOR, ILL

CHICAGO, Ill., Feb. 21.—Charles A. (Karl) Gardner, 73, famous old time "single" actor, is confined to the American Theatrical Hospital where he is in a serious condition, a sufferer from pneumonia. Gardner was a popular German comedian in his day. He was the composer of such remarkable hits as "Come Down By the Gate," "Little Bunch of Lilacs," and other songs of long ago. He made his last stage appearance in this city back in 1893 as the star in "Karl, the Pedler." He began his career in Brooklyn, N. Y., in 1865, with Hooley's Minstrels, traveling with Van Amberg's Circus and then played for three years at Fox's American Theatre in Philadelphia before coming to Chicago. He made and lost several fortunes. He became ill at the home of his son last week. Little hope is held for his recovery.

DUNBAR PRODUCING 'ROBIN HOOD'

ATLANTIC CITY, Feb. 21.—On March 3, 4 and 5, Ralph Dunbar will present at the Apollo Theatre here a production of Reginald DeKoven's opera "Robin Hood," with a cast of all American singers.

REVUE PLAYERS MARRIED

CHICAGO, Ill., Feb. 21.—Roy L. Wolf and Dorothy Vardon, members of Fanchon & Marco's "Satires of 1920," were married here last week. The ceremony was performed by Judge Joseph Sabbath, president of the American Theatrical Hospital Association. Mr. and Mrs. Marco acted as best man and bridesmaid for the couple.

ENTERTAINER'S CAFE CLOSED

CHICAGO, Ill., Feb. 21.—The Entertainer's Cafe, one of the most noted black and tan cabarets of the city, was closed on Friday through orders issued by Judge K. M. Landis. The place was closed under the public nuisance clause. The jurist acted on a complaint filed by Attorney General Brundage. The Entertainers' Cafe has been a target for frequent attacks by dry agents and foes of vice for years.

ETZEL TO CONDUCT AT BALL

Fred Etzel of the Palace Theatre will direct an orchestra of forty pieces at the United Scenic Artists' ball to be held at the Waldorf-Astoria on March 9, which is being held to raise funds for the building of headquarters for the Scenic Artists society. There will be a programme of entertainers arranged by Shirley Braithwaite.

TO ASSIST CONRAD WITH FIELDS

Bobby Bellis has been appointed assistant treasurer of the Al. G. Fields Minstrels. Edward Conrad has been performing the duties of both treasurer and manager and has found his combined duties too arduous.

HUNTER HAS NEW REVUE

Arthur Hunter has placed in rehearsal a new revue, entitled, "Come on Baby," which will be presented at the Piccadilly restaurant in Brooklyn on Saturday, March 5. The principals will include Sam Fletcher, Nellie Wandell, Tootsie O'Leary, Carmen Sita, Esther Lang, Jack Norwood, and the Monte Carlo Dancing Trio. Hunter wrote the piece.

TRIANGLE'S SENSATIONAL "BLUES" SUCCESS

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DRAMATIC and MUSICAL

"THE WHITE VILLA" AN INTERESTING AND ABSORBING PLAY

"THE WHITE VILLA." A drama in three acts by Edith Ellis, dramatized from "The Dangerous Age" by Karen Michaelis. Presented at the Eltinge Theatre by A. H. Woods on February 14 for a series of special matinees.

CAST.

Richard Lindtner.....Edward Ellis
Dr. Rothe.....Edward Reese
Director Schlegel.....Philip Wood
Lillie Rothe.....Dothea Fisher
Elsie Lindtner.....Lucille Watson
Magna Wellman.....Olive Oliver
Joergen Malthe.....Frank Morgan
Jeanne.....Doris Kenyon
Torp.....Anita Rothe
Nils.....John Clements

Whether "The White Villa" is a good play or not, it is most certainly an extraordinary drama. Dramatized as it is from a novel, the well known work of a Danish writer, the stage version is characterized by a number of awkward and listless passages that stilted and punctuated an otherwise interesting and sometimes absorbing play.

"The Dangerous Age," which is the name of the novel on which the play is based, comes to Elsie after twenty years of married life, which have seemed quite happy to her prosaic, self-satisfied husband. A large inheritance gives her the economic freedom she has never been able to have as his wife. She leaves his house for a lonely island near Copenhagen, the action of the play taking place in Denmark, where she lives in almost complete isolation, her only companions being a maid and a cook. After eight months of this life she feels the need of love and so she sends for a young architect whose ardent advances she had refused some time before. He comes in answer to her call, but finds her less attractive than her young maid. Disappointed Elsie sends for her husband, that domesticated old fellow on whose affection she is positive she can depend; he comes but only out of gallantry, for he, too, has succumbed to a younger woman's graces. At the end of the play, Elsie departs from the white villa on the lonely isle for the prospect of a dull, empty life in Copenhagen.

The gloomy atmosphere which is so typical of Scandinavian drama pervades "The White Villa," although there is little suggestion of unreality in it. There is material for a really good play here and although much of it has been brought out, the adaptation often misses fire.

The most satisfying part of the entire performance was Lucille Watson's excellent portrayal of the sex-starved Elsie; the part allowed her the scope for one of the most remarkable pieces of acting of the year. Miss Watson was ably assisted by Frank Morgan, as the young suitor and Edward Ellis who played the part of the smug husband.

The presentation of this play marks the first step of the Players Fellowship in bringing untried works to the Broadway theatre for the purpose of testing their appeal to metropolitan audiences.

NEW PLAY FOR TAYLOR HOLMES

Taylor Holmes will shortly appear in a new comedy, "The Girl or the Dollar," by H. S. Sheldon, under the direction of H. H. Frazee.

The cast will include, Percy Moore, Stephen Maley, Edith King, Helen Stuart, Richard Travers, Charles Mason, George Lyman, G. Mayonnie and D. Merrifield.

DRAMATIC ARTS HAVE NEW ONE

The American Academy of Dramatic Arts will present the fifth matinee of the season on Friday afternoon, February 18, at the Lyceum Theatre. "Mrs. Corringes' Necklace," a four-act comedy by Hubert Henry Davies, will be presented.

"PEG O' MY HEART" WITH LAURETTE TAYLOR IS BRILLIANTLY REVIVED

"PEG O' MY HEART." A comedy in three acts by J. Hartley Manners. Presented by A. L. Erlanger at the Cort Theatre Monday evening, Feb. 14, 1921.

CAST

"Jerry" .....A. E. Matthews
Alaric.....Percy Ames
Hawkes .....George Riddel
Brent .....Thos. A. Braidon
Jarvis.....George Eydenham
"Michael" .....Michael
Mrs. Chichester.....Maud Milton
Ethel .....Greta Kemble Cooper
Maid .....Mildred Post
"Peg" .....Laurette Taylor

Laurette Taylor returned to the scene of her first great triumph last week, a subtler, more exquisite "Peg" than ever. Her husband's record-breaking, sentimental comedy seems to wear amazingly well, a fact which is largely owing, no doubt, to Miss Taylor's charming portrayal of the awkward but merry Irish girl. It is her performance that makes it possible for this play with its obvious, rudimentary Cinderella-plot to enchant the most hardened and sophisticated theatregoer and send him home wondering how on earth he could fall for a pathetic smile and a winsome manner for an entire evening.

Miss Taylor's remarkable work was, of course, the piece de resistance of the performance, but there were a number of other features to make the evening memorable. There were, for example, innumerable statistics dealing with the number of times the play had been presented during its previous run which began eight years ago; and then it was pointed out that Michael had played his canine role for 1010 times. Some members of the cast are practically life members, A. E. Matthews and Percy Ames having appeared in almost every performance ever given of the play. Miss Greta Kemble, a comparative newcomer, made a very fine Ethel.

Miss Taylor made a curtain speech in which she thanked her audience for the kind reception they had given her and said that her unfortunate experience in London last year had taken a good deal of her confidence in herself away from her.

There is little danger of her being compelled to lose her confidence in herself here, if the greeting she received on Monday night means anything.

HARBACH FIXING "JUNE LOVE"

Otto Harbach was called to Baltimore last week to doctor up the book of Rudolph Friml's musical show, "June Love," which opened there on Monday the 14th.

The show closed on account of poor booking in Boston on December 4, after being on the road for only two and a half weeks. The production is said to have cost in the neighborhood of $75,000. Elsie Alder and Charles Meakins head the cast.

JOHN AND ETHEL TO CO-STAR

Ethel Barrymore will co-star with her brother John, in "Claire de Lune," written by Mrs. John Barrymore, if her health permits. Charles Frohman, Inc., will present the play. Mrs. Barrymore has written the play under the nom de plume of Michael Strange.

KLAW TO BUILD TWO MORE

Marc Klaw, Inc., is now negotiating for the purchase of a site for two more theatres in New York. The new site is being purchased in place of the Astor property recently owned and sold by Klaw, as it will lend itself more readily to development and is more centrally located in the theatrical district.

"THE ROSE GIRL" AT NEW AMBASSADOR LIGHT BUT PLEASING

"THE ROSE GIRL." A musical comedy in two acts. Book and lyrics by William Cary Duncan, music by Anselm Goetzel. Presented at the Ambassador Theatre by the Messrs. Lee and J. J. Shubert, on February 10, 1921.

CAST

Filipard.....David Andarda
Fleurette.....Marjorie Gateson
Mme. Donay.....May Boley
Colette.....Beatrice Darling
Denise.....Elizabeth Darling
Felice.....Helen Lyons
Suzette.....Virginia Wynn
Filipe Telicot.....Fred Hillebrand
Count Henri de Guise
Stewart Baird
Adelle la Flamme..Marcella Swanson
Jeanne du Verne..Beatrice Swanson
Ambrose Lollypop.....Shep Camp
Oswald Pettibone.....Louis Simon
Marquis de la Roche..Charles Purcell
Mignon Latour.....Mabel Withee
Nadine Bankoff.....Zoe Barnett
A Gypsy Dancer.....Rose Robando
Louise..... Aleta
Marie.....Florence Gast

The Shuberts opened their new Ambassador Theatre on West Forty-ninth street last Thursday evening with a musical comedy called "The Rose Girl," in which Lydia Lopokova, the famous Russian ballerina was the big attraction in a ballet especially staged by Michael Fokine. The piece is light, but on the whole pleasing. Mr. Duncan's book is in many spots dull but Mr. Goetzl's score is melodious and tuneful and many of his songs are very pleasing.

Charles Purcell, as the Marquis who wins the Rose Girl, sang "The Hour with You," an appealing ballad, very agreeably. Fred Hillebrand's high water mark was in his singing of "The Spanish Senorita," though his spoken comedy was for the most part disappointing. When Mabel Withee as the Rose Girl sang with Purcell "There Comes a Some Day," they made a most favorable impression.

The play has to do with a girl, the "Rose Girl," who leaves her father's rose garden in Southern France to escape a distasteful marriage, and runs away to Paris. She finds employment in a perfume shop there. She is followed by a young Marquis who had lost all his money gambling. The Marquis claims her for his own, and is forgiven by his father, so everything ends sweetly.

Charles Purcell and Mabel Withee were well cast as the leading characters, although not as much can be said for the balance of the company, although May Boley held up the comedy end as much as one person could.

Lydia Lopokova's ballet added a touch of distinction to the show, and a dance, a gypsy number, performed by Rose Rolando, registered a sensation.

Probably the most striking event of the evening was the opening of this handsome and tastefully decorated house, the Ambassador. Erected in the incredibly short period of sixteen weeks, the structure is characterized by a substantiality and soundness that lend strength to its rich color scheme of harmonious red and dull gold. It is built on the triangular plan, with the stage at the apex of the triangle and accommodates 1,300 persons. One of the most pleasing features of the new house is the arrangement whereby the lobby leads into a vestibule instead of into the auditorium proper, drafts resulting from the opening of doors being thus eliminated.

MAJESTIC CLOSES STOCK RUN

SAN FRANCISCO, Cal., Feb. 21.—The Majestic Theatre closed after a four weeks' run with stock with Gerald Griffin in the lead. Saturday night, February 19, saw the closing performance.

NEW ZIEGFELD FROLICS SCORE

Florenze Ziegfeld has concocted two more super-vaudeville shows for the jaded palate of the tired business man in his latest "9 o'clock Frolics" and "Midnight Frolic." With the exception of the tableaux and several of the settings, the shows are practically the same. Both revues are staged by Edward Royce, written by Ballard MacDonald, and the music is composed by Harry Carrol. The scenes are by Joseph Urban.

Music and lyrics are generally undistinguished in these revues; there is a pronounced absence of the Ziegfeld tank in both, especially in the score. The staging is the particularly bright spot in the new entertainments, "At St. Moritz," an Alpine scene, being a noteworthy artistic achievement. Two songs in the shows deserve special mention, "Two Quack Quakers," by Herman Hupfeld and "When Sunday Comes Around," the cleverest number in both shows, written by Harry Carroll.

Most of the principals appear in both shows. These include Herbert Hoey, Kathlene Martyn, Annette Bade, Anne Wheaton, Edythe Baker, Virginia Bell, Eleanor Griffith, Jack Hanley and the Fairbanks Twins. Princess White Deer, Oscar Shaw and Frank Farnum, who are featured in the first show, do not appear in the "Midnight Frolic." Phil Baker and Bird Millman perform only in the midnight show.

The individual honors of the evening are pretty evenly divided up among Edythe Baker, Princess White Deer, Phil Baker and the Fairbanks Twins.

Princess White Deer scored a tremendous hit with her first number, called "Dance to the Great Spirit." The sinuous grace of her lithe frame makes her every movement a thing of charm to the eye. In a later attempt, a buck and wing dance, the princess falls down a bit; her paleface sisters can still teach her something in this direction. Edythe Baker, whose act is variously styled as "Two Handfuls of Harmony," and "Ten Fingers of Syncopation," easily lives up to her billings and is quite the nimblest, prettiest ivory tickler on the local boards. Phil Baker, who, by the way, is not the brother of Edythe, comes close to starting a panic in the midnight show. All he does is to repeat two or three gags for about fifteen minutes, but how he repeats 'em! The Fairbanks Twins are just about the "cutest" pair of tricks in the entire gamut of feminity.

The chorus is up to the Ziegfeld standard rather than in voice, but who comes up to the roof to listen? Ben Ali Haggen contributes several striking tableaux, by far the most beautiful of which is "Quattrocentisteria," which represents the passing of Simonetta. It's a good bet that there weren't three people in the house who had ever heard of Simonetta, but the general consensus of opinion was that whoever she was, she was certainly a pippin, if she was at all in a class with Blanche Parks.

A review of these shows could not, of course, be considered complete without some reference to Anna Wheaton, who knows how to sing saucy songs with that piquancy that is the most delightful characteristic of things Ziegfeldian. Anna scored one of the hits of the show, though her material is not quite as flashy as that of a number of other performers in the shows. Jack Hanley with his comedy juggling turn drew many laughs. Frank Farnum, who is billed as the "Jazz King," is not altogether deserving of that title; he just managed to get by with a number of imitations.

There is a generous and tasteful display of color throughout both performances.

OLD PLAY TO BE MUSICALIZED

"Going Some," which was produced in New York several years ago, is being musicalized by Otto Harbach and Lou Hirsh. When ready it will be produced by Sam Harris as a spring musical comedy, and will be given a New York presentation.

GERTRUDE (BABE) LAVETTA

MISS FOLLEY in "Folly Town" HURTIG & SEAMONS' 125th Street ALL THIS WEEK

THE CLEVER AND TALENTED ACROBATIC, DANCING SOUBRETTE. WATCH HER STEPPING.

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DANCING INGENUE **JOSIE WEST** JACK REID'S RECORD BREAKERS Direction—LOU REDELSHEIMER

ECCENTRIC BOOB COMEDIAN **Happy Freyer** WITH ALL JAZZ REVUE

Second Comedian **Johnny Hudgins** Monte Carlo Girls

WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

MATTY **WHITE** AND **ULIS** AL

"IN A LEAGUE OF SONGS AND SMILES"

INGENUE

DIRECTION BEN HASTINGS GAYETY BUILDING

ALTHEA BARNES

WITH MAIDS OF AMERICA

VERSATILE AND MOUNTAIN OF MELODY **CALIFORNIA TRIO** WITH JAS. E. COOPER'S FOLLY TOWN

JIM HALL, Manager; HARRY BART, BEN JOSS

PRIMA DONNA **JEAN LE BRUN** WITH LENA DALY AND HER KANDY KIDS

TRAMP COMEDIAN AND SPECIALTY **BILLY & RUTH SPELLMAN** WITH GROWN UP BABIES

Featured Comedian and Ingenue TOM **SENNA** AND GERTRUDE **WEBBER** With Girls from Happyland

JACK REID'S RECORD BREAKERS

The Information Kid says: "Man-O-War is a great horse and the RECORD BREAKERS A GREAT SHOW." If you miss this one, we both lose.

SOUBRETTE **DIXIE MASON** E. THOS BEATTY'S FRENCH FROLICS

THE LONG and SHORT OF IT DDIE **Merrigan** and **Howarth** TESS HLIM MAIDS OF AMERICA

ODDS AND ENDS PRIMA DONNA

"THE BOY WITH THE INSANE FEET" **MAURICE COLE** WORKING, THANK YOU

DANCER EXTRAORDINARY

THE ONE AND ONLY ORIGINAL BOZO **TOMMY "BOZO" SNYDER** FEATURED WITH BARNEY GERARD'S SOME SHOW SEASONS 1921-22-23

BETTER THAN EVER

WALSH AND EDWARDS

Theatre—*Audubon.*
Style—*Song, Dance and Talk.*
Time—*Fourteen minutes.*
Setting—*In One.*

This is the juvenile team which recently appeared in Will Rock's Revue. They've been seen in vaudeville before, but not as effectively as their present act shows them. This pair has one great asset to start them off with—and that is youth.

The girl starts the turn with one of these "Hello, People," which serves to bring on the boy, who interrupts, criticising her for singng, in the first place, and then for daring to use a number of the "Hello People" type.

The bit of talk leads up to the rest of the routine, which consists of a few songs, but mainly dances, neatly done. Both have a lot of personality, and deliver their goods in good style. In number two spot here, they stopped the show.

They'd be able to hold down a better spot on a better bill with ease.

G. J. H.

HENSHAW GETS 78 WEEKS

Bobby Henshaw has been given a seventy-eight week route over the Loew time.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

ESTELLE AND RAY

Theatre—*Proctor's 23rd Street.*
Style—*Gymnastic.*
Time—*Six minutes.*
Setting—*Three.*

Estelle and Ray are discovered in a spot at the rise of the drop. The man in Pierrot costume, the girl in black tights with short dress.

The girl does a number of feats on the rings, one of the best of which was a slow pull up. She later got a hand by slowly raising her body from a position with feet interlocked under a bar, and head hanging downward; this is a very hard raise and deserved the hand it received.

The man hangs downward and does a number of tricks with the girl, swinging her through the air and throwing her from an arm hold to a foot catch and vice versa.

For a finish, the iron jaw stunt was worked, the man holding the girl while she did a rapid spin.

Neatly and well presented and went over well when reviewed. H. W. M.

MARIE STODDARD

Theatre—*Proctor's 125th Street.*
Style—*Vaudeville impressions.*
Time—*Twelve minutes.*
Setting—*In one.*

Miss Stoddard has a certain breeziness of style which gives the act prestige, and places the audience in good humor. She suffered with a cold at the Wednesday matinee, and this somewhat handicapped some of the impressions she endeavored to carry over the footlights. Her delineation of vaudeville characters are carefully studied, although not new, and the spirit into which she throws herself brings her well-earned applause. Miss Stoddard is not the lyceum worker of years ago, nor is she the English comedienne which toured this country in the days of Koster and Bials. Her first number concerned itself with a primadonna rendering a solo in a high-pitched voice; her second was a deep bass operatic impression; her third number was that of a giddy soubrette; while others following in quick order was that of an English chappy, a burlesque queen, a double-voiced vocalist, and, as a close, she gave an imitation of a violin, which was ably done. Miss Stoddard does not change her costume during her twelve minutes on stage. She is an acceptable number, and if applause counts for worth, she will find herself in demand over the circuit in which she is appearing. G. S.

McDERMOTT & HAEGNEY

Theatre—*City.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*One.*

A two man singing offering which gets by in an early spot on the small time. One of the duo in addition to singing, accompanies at the piano. The act entails nothing but mere routine. After entering in plain business suits, they go into a published number. This is followed by a comedy song, after which several other published numbers are used. With the injection of a little novelty and by getting off the beaten path the turn might go better as both chaps have the necessary personality. As it is, however, they just rush their numbers as if they were sent out to fill up time while a set was being changed. J. Mc.

HAVE YOU SEEN THE LAMBS GAMBOL PRIZE PLAYLET?

THE STAGE CARPENTER

THE ACT WITH A SMILE AND A TEAR

By ROY ATWELL and CLAYTON WHITE

FLO & EDDIE DOLEN

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By C. H. O'DONNELL
My trainer—BRUCE DUFFUS

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SPANISH GUITAR PLAYERS

SINGING, COMEDY and IMITATIONS OF BIRDS

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HAZEL HASLAM

Playing "SAMSON and DELILAH"

A WONDERFUL COMBINATION OF COMEDY SKETCH ARTISTS

ROSO MARSTON | GEO. RANDALL | CHAS. ELLWOOD

IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE."

Fascinating Impersonator FRANCIS RYAN Direction MORRIS and FEIL

CONTRACTS DESTROYED

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EDDIE HALL

ENGAGED

MAY MACK

has been signed by JAMES E. COOPER as a principal, commencing next season. Thanks to ART MOELLER.

PRIMA DONNA

Dorothy Barnes

WITH RUBE BERNSTEIN'S FOLLIES OF PLEASURE

VARIETY.
Plunkett's negro characterization is modeled on that of Bert Williams, and he does it exceedingly well. "Rush."

CY PLUNKETT

THANKS FOR OFFERS. ENGAGED FOR NEXT SEASON.

WITH MOLLIE WILLIAMS' OWN SHOW

AL DWINELL

A Vocal Sensation in the "LAND OF IMPOSSIBLE"
With DAVE MARION'S OWN SHOW at the COLUMBIA THIS WEEK

MAE DIX

SOUBRETTE — BARNEY GERARD'S SOME SHOW

VI PENNEY

SOUBRETTE — LEW TALBOT'S "LID LIFTERS"

MAE KELLY

DANCING, SINGING INGENUE — FRENCH FROLICS

LEONA FOX

DOUBLE VOICED PRIMA DONNA — "LID LIFTERS"

BURLESQUE REVIEWS AND NEWS

THE "LID LIFTERS" AT THE STAR FAST AND FUNNY

The program at the Star last week read, Lew Talbot presents Harry Lang and his famous "Lid Lifters." In presenting this young star, Talbot did not overlook giving him something to work with in the line of material, also surrounding him with a well-balanced cast and a fine production. It might be suggested that Talbot has given the circuit things that others have not, which makes this show different from the ones that have appeared at this house in previous weeks.

There is one scene, showing a great battleship moving down stage to the footlights in a great "prop" sea, the ship filling in the entire width of the stage and extending high above the hanging drops, with a half dozen members of the show up on deck far above the people in the audience. A scene like this one would expect to see at the New York Hippodrome, not in a burlesque theatre. There are other novelty scenes as well. These are not all, as this is as fine a comedy show as we have seen here this season.

Lang is at his best this season; he is doing his Hebrew character minus the crepe. His dialect is funny and very natural, as are his mannerisms. He is fast and knows just how to handle an audience. He makes a number of changes of wardrobe. Lang is a natural comedian and he knows how to sell his stuff. They liked his style at the Star.

Charlie Cole is doing second comedy, portraying the role of a "bum." He uses the dirty makeup, red putty nose and wears a wig. His clothes, while misfit, are not extreme. Cole is a very amusing fellow, works well with Lang and gets his share of the laughs. His best opportunity was in the cabaret scene, where he surely extended himself.

Leona Fox, a tall and shapely woman, is the prima donna, and was perfectly at home in the part last Thursday night. Miss Fox is known as having a double voice which she showed to an advantage in one number. She was in good voice Thursday evening, and rendered her songs well. She reads lines nicely and worked with ease in the bits. Her costumes were attractive.

Vi Penny, who still retains her winning smile of last season, easily won her way into favor early in the show. Miss Penny is the soubrette and the way she put her numbers over was most pleasing. This young lady has a well formed figure and fills her tights out prettily. She is an alluring brunette of beseeching personality and the wearer of pretty dresses.

Jean Berg, an exceptionally pretty blonde of fine form, is the ingenue. Miss Berg has a good part and does well with it. She reads lines distinctly and handles her numbers very nicely. She, too, displays gowns that become her style.

Harry Van portrayed the role of a Frenchman unusually well. His dialect and makeup were in keeping with the part.

Bobby Harrington, doing straight, played it better than at any time we have seen him in the past.

Talbot has a good looking chorus, also a lot of girls who do something for their salary. He has a real prize in a little end pony, who is about the best we have seen in burlesque this season. She can dance, do splits, turnovers and has a fairly good voice. She is one of the best soubrette prospects we have seen in some time. She has a winning smile. We learned her name down in the cabaret scene, when she did a singing specialty—Dottie Bates, if we heard it correctly. Talbot should give her a chance next season or someone else may.

In the opening a little girl makes a nice introductory speech.

Lang and Miss Penny shortly after offered a good comedy specialty, with Miss Penny "feeding" Lang.

Miss Fox, in her specialty, sang "Margie" and Lang joined in, whistling the chorus. They went very big and were compelled to do several encores.

In the Universal Naval Training scene, Miss Lang put the chorus through the manual of arms, in which the girls showed fine training. An officer in the audience then put them through a drill, which they did perfectly.

The battleship scene closed the first part.

Van, in a specialty in one, was a big success in which he offered one song for several encores. He was in fine voice.

The "Rotisserie" scene was another novelty, showing the fire place and Miss Bates tied to the revolving spindle. She sure made a nice looking chicken. Miss Lang led a number during the scene, which is in two.

Lang and Harrington followed in one of the best laughing specialties seen at the Star this season called, "Who, What, Him and He." It went over very big.

Miss Penny then offered a singing specialty that more than pleased. She looked very cute all in blue.

In the cabaret scene the chorus girls offered specialties with Marie Wilson doing a rope dance very well. Viola Allen, Pauline Russell, Doris Brandon, Marie Johnson, Billie Terrell and Dottie Bates followed, each song doing nicely. Lang and Cole injected a lot of comedy in the scene, which was a fine success. The girls are well costumed and the scenery most pleasing to the eye.

The "Lid Lifters" is a fast show with no end of laughs, has a fine cast and an entertainment that is well worth looking at.

SID.

DAVE MARION SHOW

(Continued from Page 14)

Another fine comedy scene in one, of a dream by Casper of a graveyard, which is filled full of laughs and well carried out. Mack worked straight to Casper and did it well.

In the last act, "The Land of Impossible," a wonderful scenic effect of a burning volcano in the distance and fine light effects greeted the eye. Casper did a king in this act which proved an excellent comedy part. Other principals stood out well here, also.

Ward and Miss Bernard, in a talking specialty which finished with Miss Bernard singing, proved another hit.

Extraordinary efforts and lavish expenditure have been made on this production by Marion, who has given burlesque a real good comedy and musical entertainment, which far exceeds anything he has ever done and it is one of the best shows we have seen here.

SID.

FILLING OPEN WEEK

Commencing the week of Feb. 28 with the "Beauty Revue," the shows on the American Burlesque Circuit pill play Asbury Park, N. J., on Monday and Long Branch on Tuesday and Wednesday of the week following Newark.

WELCH TO STAY WITH KAHN

Eddie Welch will remain at Kahn's Union Square Stock Company. He was to close Saturday night. Gus Flaigg has given in his notice to close Saturday, Mar. 12. He has accepted a position from the Barbour Booking Office to produce for them.

HARCOURT & FOSTER SIGN

Joe Hurtig signed Frank Harcourt and Billy Foster, the features of the "Bowery Burlesquers" last week for another season. Marty Semon of the same show, was also signed for next season.

MARGIE PENNETTE TO GIVE BALL

Now it is Margie Pennette who is to run a ball. Miss Pennette, who is the ingenue at Kahn's Union Square, assisted by her friends will give a reception and ball at Tammany Hall on Mar. 4.

MARIONS BACK FROM VACATION

Mr. and Mrs. Dave Marion returned to New York Saturday from Hot Springs, Ark., where they had been for three weeks.

HUGHES & MURRAY SIGN

Hughes and Murray have been engaged by Jean Bedini for his "Peek-a-Boo" company. They replace Freeman and Lewis. Harry Bestry booked them.

MILDRED HEWETT SIGNS

Mildred Hewett, a prima donna, has been signed by Jacobs & Jermon for next season. She is from a musical comedy.

"PARISIAN WHIRL" SUCCESSFUL

Harry Diehl, of the "Parisian Whirl" company, reports that his show has lost money in only two towns during the whole season, the towns being Dayton, Ohio, and Des Moines, Iowa.

KAHN INCREASES CHORUS

Commencing this week B. F. Kahn has added two more girls to his chorus at his Union Square Theatre. He now has twenty girls in the chorus.

EDDIE WALDEN SIGNS

Roehm and Richards booked Eddie Malden, an eccentric dancer, with Lena Daley and her "Kandy Kids." He joined this week. Malden recently closed at the Winter Garden cabaret in Chicago.

HELEN LLOYD DIVORCED

CHICAGO, Ill., Feb. 19.—Helen Lloyd, soubrette of the Bathing Beauties, was granted a divorce from Dudley Farnworth here on Feb. 11 by Judge Lewis.

MR. BURLESQUE MANAGER!

WHO IS PRODUCING YOUR SHOW NEXT SEASON?

Are you in need of some first-class material that will prove of box office value to you? If you want a real novelty opening, finale, or material of any nature, get in touch with me. I can produce a few more shows for next season and will guarantee results.

MATT KOLB

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ADDRESS FOLLY THEATRE, BALTIMORE, MD., FROM FEB. 28 TILL MARCH 26.

REGARDS TO FRIENDS

ARE THESE YOURS?—SYSTEUM—OH! BOY

NOW IS THE TIME RAY — JOE HURTIG Presents BEN

Read AND Small

in "Puss Puss," Star, Bklyn, All This Week

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GOLDWYN STARTS DRIVE

Under the direction of A. S. Aronson, recently elected vice-president and general sales manager of Goldwyn Distributing Corporation, the Goldwyn sales organization operating from twenty-two branch exchanges is keyed up for an energetic sales drive on the Winter and Spring releases of this company. The confidence of the Goldwyn sales organization is based on the strength of the pictures which have been placed on the market during the past few months.

The fourth year pictures, in dollars and cents, are proving their box office value beyond question. Reports show an unparalleled number of extended runs, "Earthbound," "Madame X," "The Penalty," "The Branding Iron," and "The North Wind's Malice" taking the lead in the length of engagements and the total of returns.

Exchange managers have invited exhibitors to compare the pictures that Goldwyn is now offering with any products on the market from a box office as well as an artistic standpoint, and the result has been a great number of new bookings. Tom Moore in Rupert Hughes's "Hold Your Horses," is accorded a place second to no comedy of recent months, not even "Scratch My Back"; "Godless Men" is being ranked at the top of the dramatic class; "The Concert," made famous on the stage by Leo Ditrichstein, is high comedy of the finest caliber, and more equally strong dramas and comedies are either at the exchanges or scheduled to reach them at an early date.

An authorized list of branch managers who will supervise the Goldwyn distribution service for exhibitors: Arthur Lucas, Atlanta, Ga.; D. J. Horgan, Boston, Mass.; George A. Hickey, Buffalo, N. Y.; Cecil E. Maberry, Chicago, Ill.; Jack Stewart, Cincinnati, Ohio; W. J. Kimes, Cleveland, Ohio; L. B. Remy, Dallas, Tex.; Ben Fish, Denver, Col.; J. E. Flynn, Detroit, Mich.; W. E. Truog, Kansas City, Mo.; M. Wolf, Los Angeles, Cal.; Newton Davis, Minneapolis, Minn.; S. Eckman, Jr., New York City; Felix Mendelssohn, Philadelphia, Pa.; Nat Barach, Pittsburgh, Pa.; G. C. Parsons, San Francisco, Cal.; Jack Weil, St. Louis, Mo.; J. A. Koerpel, Seattle, Wash.; W. A. Busch, Washington, D. C.; Mrs. Anna K. Sessions, New Orleans, La.; E. J. MacIvor, Omaha, Neb.; W. E. Banford, Salt Lake City, Utah.

HODKINSON DOING FOUR

W. W. Hodkinson, president of the corporation bearing his name, is now at Los Angeles. He is watching the creation of four important pictures, and comments on the fact that "They will measure up to the highest standards." "The Light of the Clearing," an Irving Bacheller story, is being directed by T. Hayes Hunter; "Keeping up with Lizzie," by the same author, is directed by Lloyd Ingraham. Enid Bennett will play the star part. "The Man of the Forest" and "A Certain Rich Man" are both Benj. B. Hampton productions, and will be headed by a well known cast of players.

GOMPERS ATTACKS CENSORING

WASHINGTON, D. C., Feb. 20.—"Movie" censoring was characterized as un-American by Samuel Gompers today in a bitter attack made on the bill before the New York Legislature which provides for State censorship for moving pictures. He said that there is a kind of censorship that is both effective and in keeping with the true American concept and that was voluntary censorship. Between compulsory and voluntary action, he added, there was all of the difference between tyranny and democracy.

TALKING PICTURES NOT NEW

Speaking motion pictures, the production of which in Sweden has attracted a great deal of attention to Sven Bergieue, are anything but new according to Thomas Edison. The electrical wizard declared last week that he had produced talking pictures which were shown in this country and Europe eight or nine years ago.

VIOLA DANA VISITS NEW YORK

After renewing her contract with Metro for a term of years, Viola Dana, whose most popular film production recently showed her in the role of a chorus girl, is journeying to New York to view the chorus girl of real life in her favorite haunts.

For the Metro star, who played on the New York stage as a child, who has enacted stage parts and appeared as a blase city girl for the screen, admits that New York is a closed book to her.

Viola never has seen New York's "Follies." She never has toured New York's far-famed roof resorts. To be trampled upon in the subway will offer new thrills to the city girl of pictures.

On completing her forthcoming feature production, "Home Stuff," the piquant story of farm and village life by Frank Dazey and Agnes Johnston, Miss Dana was granted a well earned period of freedom, far from the click of the camera.

"Then I'm going to do New York," she said. "I'm going to see the city from the Battery to the Bronx. It has been so long since I have seen the city that I know I'll be a bigger sight to the people than they will be to me. I feel as if I had been absorbed by 'Home Stuff' and actually belonged on the farm."

Although Miss Dana was born in Brooklyn, her early girlhood did not include tours of Broadway. With her two sisters—both destined to become almost equally famous as screen stars—Shirley Mason and Edna Flugrath, Viola accompanied her parents to an up-State farm, where she spent several years. She was educated in Brooklyn.

Before leaving for the East, Miss Dana attached her signature on the dotted line of a document that will keep her far from New York's Broadway for several years—a new Metro contract.

DRASTIC FILM LAWS PLANNED

BALTIMORE, Feb. 21.—A drastic programme, to be presented to the next Legislature, has been prepared by the recently organizd Citizen's League for Better Motion Pictures, which includes, among other things, a provision to prohibit the admission of children under sixteen to the movies, unless accompanied by an older person.

One of the special points of attack to be made by the League, will be the titles of moving pictures which are said to be salacious. Members of the organization say that a great many innocent pictures are played up by means of misleading titles.

The Rev. Dr. Arthur B. Kinsolving, rector of Old St. Paul's Protestant Episcopal Church, declared that he was in favor of safe and sane censorship of films. In speaking about titles, Dr. Kinsolving mentioned "Passion," "Male and Female," "Why Change your Wife?" and "While New York Sleeps," as names which "are destined to awaken unwholesome desires and do the devil's work faster than any other one thing."

"FAUST" FOR FILMS

D. W. Griffith is to make a motion picture version of Goethe's "Faust," in which Lillian Gish will play Marguerite. He will undertake the production about April 1, following the completion of "Dream Street," an adaptation of Thomas Burke's story "Hank Bottles."

HARRY KELLY FILM SELECTED

The first of the two-reel comedies in which Harry Kelly will be featured will be known as "A Day of Rest" and has been written by Kelly's son, Jack Kelly. Work will start on the production of the film when Kelly closes with "The Midnight Rounders."

NEILAN SUED OVER FILMS

Marshall Neilan has been sued by Mrs. Martha Hutchinson over the picture "Dinty." She alleges that she wrote the scenario and submitted it to him under a different name. She asks for $150,000, claiming that the film has already earned $300,000.

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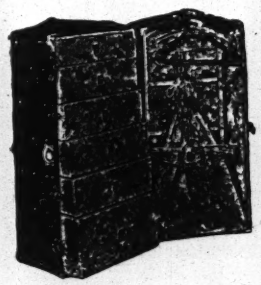
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FILM FLASHES

Lois Weber is in New York to attend the premiere of "What's Worth While." Miss Weber wrote the scenario and appears in the title character, in addition to which she produced and directed the picture.

Will Rogers has begun work at Culver City, Cal., on his new Goldwyn picture, "The Bashful Romeo." This is an original screen story by Elmer L. Rice, the continuity of which was prepared by Bernard McConville.

Reginald Barker is at work on "The Old Nest," a scenario adaptation from the novel of the same name by Rupert Hughes. Mr. Hughes prepared his own continuity, and is spending his time at the Culver City, Cal., studios.

E. Mason Hopper, director of "The Bridal Path," has returned to Culver City, having "shot" the location plot of the story at Santa Barbara, Cal.

Jessie De Jelnette has been added to the cast of "The Alibi," an original picture play by Chas. Kenyon. Other parts will be played by House Peters, Irene Rich, Sydney Ainsworth and DeWitt Jennings.

Julian Josephson is collaborating with Anzia Yezierska in the preparation of "Hungry Hearts," for which material from her various short stories will be used.

Aaron Mitchell, the little colored boy who appeared in "Dinty," has been engaged for "Indigo Sunday," to assume the role of bellhop. George Bunny, son of the late John Bunny, one of the first comedians on the screen, is the star of the production.

"The Adventures of Bill and Bob" was given a private showing last week at the Pathe Exchange projection rooms. Wild animal trapping is shown during the unrolling of the film. Two eleven-year-old twin boys head the cast in the miniature dramas which will be produced, this being the first of a series.

L. F. Guimond has been appointed publicity and advertiser director for the Realart Pictures Corporation. He was at one time publicity and advertising manager for the old Triangle Distributing Corporation and later as its assistant manager.

Marjorie Daw will play the role of "Love" in the photo production of Geo. V. Hobart's "Experience," which Paramount will film.

Helene Chadwick has recovered from an attack of pneumonia and resumed her work at the Goldwyn studios.

William Desmond will play a leading role in the new Louis B. Mayer production called "Muffled Drums."

Charles Garfield, resident manager of the R. B. B. Amusement Company, which operates the Orpheum Theatre of Flint, Mich., has signed with Ralph Peckham the Detroit representative of the Hodkinson Corporation, to present ten first releases of the latter company.

Robert Hodkinson, son of the president of the Hodkinson Corporation, is in Atlanta, Ga., where he will remain for an extended period. Kenneth, his brother, is the general manager of the United Artists Corporation, having been promoted to this position by Hiram Abrams, whose assistant he was. Young Robert intends to reach the highest goal in picture production.

Lillian Walker, movie star, has deserted the films for the time being, and is at present playing in a spoken production at McVickers Theatres, Chicago. She is appearing in a vaudeville sketch.

Mae Murray has promised to lead the grand march at the entertainment and ball to be given by the United Scenic Artists, at the Waldorf-Astoria, March 9. Alexander Cumansky, ballet master of the Capitol Theatre, and other stars will appear. The purpose of the event is to build a new $75,000 headquarters in New York City.

Viola Dana is to have as her guest in Hollywood soon, Mamye Krasne, who through a newspaper contest held in Omaha recently was declared to be the most popular young business woman in that city. In accordance with the rules of the contest she will also be given a free trip to the Hollywood studios of Metro.

William Christy Cabanne, director of "The Stealers," the Robertson-Cole super-special, and of "What's a Wife Worth?" has returned to the coast where he has started work on a third production.

The R. D. Lewis Film Company of Dallas, Texas, has purchased the Klass A Two Reel Komedy series from the Alexander Film Corporation for Texas, Oklahoma and Arkansas.

C. Ray Howard and Alex Francis have been engaged for important roles in "Soutar's "Courage," directed by Sidney M. Franklin for First National release.

Wheeler Oakman, by special arrangement with Irving Lesser, has been engaged to play the title role in "The Half Breed," the first Oliver Morosco feature.

Martha Mansfield, Katherine Perry and Nita Naldi will support Eugene O'Brien in his forthcoming Selznick production.

"Heidi," the first dramatic picture presented in colors, will be shown in many schools throughout the country during the Easter week celebrations.

C. Edward Hatton is the featured player in "The Gun Runners," the sixth two-reeler of the series being released by the C. B. C. Film Corporation.

"Conflict," the Clarence Budington Kelland story, will be the next Universal vehicle for Priscilla Dean.

Harry Ellis Dean was appointed business manager of the Producers' Pictures Corporation to succeed E. W. Dustin, who resigned on account of illness.

MOORE'S HONEYMOON IN HAWAII

SAN FRANCISCO, Cal., Feb. 21.—Tom Moore, motion picture actor and his bride, formerly Miss Renee Adoree, musical comedy and film actress, arrived in San Francisco this week to board a steamer for Honolulu, where they will spend their honeymoon. They were married February 13. Mabel Normand was bridesmaid and Jack Pickford was best man.

WORKING ON "THE MAN WHO"

Work was started on February 15th, on the picturization of the Saturday Evening Post Story "The Man Who," in which Metro will star Bert Lytell. Virginia Valli will play the leading role.

JAMES MADISON says:
I am going to make 1921 the biggest year of my career. To do this I must write the best acts of my career. My landlord still collects his monthly stipend at 1493 Broadway, N. Y.
Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

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Foster Moore, sales manager for Jans, left for Montreal last week on a business trip.

Wesley Barry, otherwise known as "Dinty" will be seen on the speaking stage in Los Angeles in the title role of "Penrod," at the Egan Little Theatre, by arrangement with Marshal Neilan.

"Annabel Lee," a picturization of the famous Poe poem, has been completed by William J. Scully for American Picture Associates of Boston.

Cecil B. DeMille's production of "Forbidden Fruit," in which Agnes Ayres was starred, was released last week as a program picture.

Elaine Hammerstein will be seen as "Poor Dear Margaret Kirby" in the film of that name which Selznick will release on February 25. Kathleen Norris wrote the story.

Buster Keaton has just completed his eighth Metro comedy entitled "The Goat." Four of these eight have yet to be released. They are as follows, "The Haunted House," "Hard Luck," "The High Sign," and "The Goat."

George Arliss's recent production, "The Devil," has been booked by two large modern picture circuits, namely The Mastbaum Circuit of Philadelphia, and the Gordon Circuit in New England.

Marshall Neilan engaged the tribe of Blackfeet Indians for his picture "Bob Hampton of Placer" for the filming of "Custer's Last Fight," one of the big scenes in the picture, a historical romance.

Ruth Stonehouse has sued her husband, Joseph A. Roach, a magazine and scenario writer, for divorce.

Buster Keaton is unable to work as a result of torn ligaments suffered at his studio in California.

"Smiling" Stanley Goethals, a four year old film player, has been cast for an important role in the Metro production "Dated."

Paola Negri, who is due in America in May, is said to have refused offers by three American companies for her services.

Metro's million dollar picturization of Vicente Blasco Ibanez' novel "The Four Horsemen of the Apocalypse," is to have a Broadway presentation early in March.

Barbara Castleton has arrived in Los Angeles to play the leading role in "Muffled Drums."

Earl Williams has started production of Wundham Martyne's novel, "The Secret of the Silver Car," as his next Vitagraph feature. Katherine Adams has been selected to play opposite him.

Chet Withey has returned with the Constance Talmadge scenes for Salisbury Fields' "Wedding Bells."

"Black Beauty" comes to the Standard Theatre, New York, on Feb. 20. Jean Page and James Morrison appear in the main characters.

Ben Allen, president of the Allen Theatre Enterprises, of Toronto, Can., shortly sails from Vancouver, for a tour of the world. He will reach London in time for the opening of the big Allen Theatre, some time in 1923. Foreign markets will be studied with a view of establishing new theatres.

Carl von Hoffman is in Morocco, Africa, in the interests of the Kineto Company of America. He has consigned the first series of films dealing with life in Tangiers. He will remain abroad for about seven months.

Pathe has completed arrangements whereby it will take over all distribution of the American Film Company's productions. Among the American's stars are Marguerite Fischer, William Russell, Charlotte Walker, Seena Owen and Helen Jerome Eddy.

Douglas Fairbanks' new picture, "The Nut," will be released on schedule time, March 13, despite the fact that he was injured while making it.

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VAUDEVILLE BILLS

(Continued from Page 21)

HARRISBURG.
(First Half)—The Kedors—Brooks & Philson—Summer Time—Blanche & J. Creighton—Yip Yip Yaphankers. (Second Half)—Three Martells—Flagler & Malia—Frank Bush—Weeks & Barra—Resista.

HAZELTON.
(First Half)—Ross & Foss—Bert Stoddard—Vine & Temple—Lloyd Nevada Co. (Second Half)—Kafka & Stanley—Geo. Nagel—Peggy Brooks—The Love Bugs.

HAVERHILL.
(First Half)—Stanley & Lee—Lorney Grist—Anderson & Graves—Bender & Meehan. (Second Half)—Thames Bros.—Emma O'Neil—Taylor, Hoard & Them—Four Jacks and Queen.

ITHACA.
(Second Half)—El Cota—Yule & Richards—Be Cautious Girls—Jean Sothern—Flying Henrys.

JAMESTOWN.
(First Half)—Shapiro & Jordon—Harry White—McDevitt, Kelly & Quinn. (Second Half)—Geo. & Lily Garden—Lew Leonard—Billy Wilson Co.

JOHNSTOWN-PITTSBURGH.
Master Gabriel Co.—Adams & Barnett—Fennell & Tyson—Knight's Roosters—Siegel Bros.

JERSEY CITY.
(First Half)—Arena Bros.—Roberts & Boyne—Frances & Dougherty—Howell James—Walter Fisher Co. (Second Half)—Loring & Lessig—Hughes & Merritt—Vim, Beauty & Health.

LANCASTER.
(First Half)—Pegg Carhart—Archer Belford—Jack Symonds—Bobby McLean Co. (Second Half)—Leila Shaw Co.—Chester & Aken—Trunnelle Trio.

LAWRENCE.
(First Half)—Dave Winnie—Kaufman & Lilian—Taylor, Howard & Them—Sharkey, Roth & Witt—Tommy Allen Co. (Second Half)—Harper & Blanck—Bender & Meehan—Burke & Burke—Jim McWilliams—Werner Amoros Trio.

LEWISTON.
(First Half)—LaFrance Bros.—Thornton Sisters—Van Bros.—Drisko Earl—Robert & Robert. (Second Half)—The Pelots—Snyco—Capt. Pop Anson—Alexander Robinson.

LYNN.
(First Half)—Britt Mace—Burke & Burke—Frozini—Cartmell & Harris. (Second Half)—The Seebacks—Rappi—McGrath & Deeds—McIntosh & Maids.

McKEESPORT.
(First Half)—Sealo—Bolger Bros.—Billy Kelly & Girls—Alice Manning—Dean Cooper. (Second Half)—Three Reddy Girls—Chas. & Lavelle—Delano & Pike—Maggie LeClaire—Claude Golden.

MORRISTOWN.
(First Half)—Mykoff & Vanity—Conley & Webb—Lew Dockstader—Seven Honey Boys. (Second Half)—Maxine Bros. & Bobby—Jim & E. Connors—McFarland & Palace.

MANCHESTER.
(First Half)—Maxon & Shaw—Rube Walmar—Fern & Marie—Hendricks & Stone—Werner Amoros Trio. (Second Half)—Dave Winnie—Kaufman & Lilian—Al Ludell Co.—Sharkey, Roth & Witt—Nestor & Vincent.

MONTREAL.
Brightons—Miss Ioleen—Brown, Gardner & Bennett—Three Victors.

NEW CASTLE.
Wallace Galvin—When Dreams Come True.

NEW LONDON.
(First Half)—Mizpah Salbini Co.—Big Three—Echo Valley—Billy Connelly. (Second Half)—Musical Highlanders—Cushman & Lewin.

NEW BRITAIN.
(First Half)—Alex. Bros. & Evelyn—Nelson & Waring—University Trio—Hendrix-Belle Isle Co. (Second Half)—Basilo Allen—Musical Highlanders.

NEW BEDFORD.
(First Half)—Melva Sisters—Emma O'Neil—Carl Inez—Jim McWilliams—Long Tack Sam. (Second Half)—Dewitt Young Sisters—Reed Lucy—Will MacLavar—Harry Cooper—Pinkie.

NEWPORT.
(First Half)—Zarrell Bros.—Rappi—Infirle & Noblet—McGrath Deeds—McIntosh Maids. (Second Half)—Maud Ryan—Britt Mace—Matthews, Marshall—Harry Lester & Mason—Long Tack Sam.

NEWARK.
Gellis Trio—Sarah Padden Co.—Gus Edwards' Song Review—Bob LaSalle Co.—Duffy & Sweeney—Newark Five—Nester & Hayes—Ross & Moon—The Silverlakes.

OLEAN.
(First Half)—George & Lily Garden—Lew Leonard—Billy Wilson Co. (Second Half)—Stanley & Olson—Shapiro & Jordan—Harry White—McDevit, Kelly & Quinn.

OSSINING.
Helen Jackley—Nelson & Bailey—Hoban, Burke & Hoban—Jones & Johnson—Fixing the Furnace.

PITTSBURGH-JOHNSTOWN.
Adams & Barnett—Voyer & Wendell—Mildred Parker—The Randalls—Chabot & Tortoni.

PITTSBURGH.
Frank Shields—Gertrude Dudley Co.—Edwards & Frances—Cushing Campbells—Reed & Black—Jessie Westlake—Bobby Folsom Co.

PASSAIC.
(First Half)—Novelty Clintons—Worsley & Rogers—Dave & G. Hall—Chas. & Wm. Dunbar—Clayton. (Second Half)—Ted Dooley & Co.—Emma Stephens—Vic Plant Co.—Clayton.

PARKERSBURG.
(First Half)—Brent Hayes—Hal Johnson Co.—Hamilton & Barnes—Tricked. (Second Half)—Althea Lucas Co.—Holiday & Burns—Seymour Brown—Vadie & Gygi.

PITTSFIELD.
(First Half)—Dancing Donalds—Dungan & Carroll—Barron & Edwards—Princeton Five. (Second Half)—DePage & Yorkov Sisters—Clark & Verdi—Reddington & Grant.

PATERSON.
(First Half)—Jed Dooley—Helen Jackley—Lucille Trio—Rome & Wagner—De Kock Trio. (Second Half)—Jim & F. Bogard—Geo. S. Fredericks—Chester Johnston Co.—Wm. O'Clare Girls.

PAWTUCKET.
(First Half)—Lydell & Macy—Folsom & Capel—Wood & Lawson—The Valadons. (Second Half)—Hesskind—Dotty Clair & Minstrels—Alexander Bros. & Evelyn—Walker & West.

PHILADELPHIA.
Keystone—Will & Blondy—Marie Sparrow—Farrell Taylor Co.—Simpson & Dean—Bits of Hits.
Girard (First Half)—Hindson & Jones—Al Raymond—Dick Bennett Co. (Second Half)—Rocky & Brooks—Ethel Rosemond Co.—Mack & Sall—Bradna Co.
Wm. Penn (First Half)—Bradna Co.—John Ray Co.—Josie Heather Co. (Second Half)—Lew & Paul Murdock—Hindson & Jones—Will Mahoney—Bobby McLean Co.
New Kensington—Bolger Bros.—Sealo—Wallace Galvin—Billy Kelly & Girls.
Grand St. (First Half)—LePetit Jennie Co.—Haunted Violin. (Second Half)—Novelty Clintons—Mikoff & Vanity.
National (First Half)—Nester & Vincent—Lucille & Cockie—McLaughlin & Evans—Bernivici Bros. (Second Half)—Zarrel Bros.—Mack & Reading—Fred Elliott—Lorner Girls.
Grand Opera House—Larry Hawkins Co.—The Adroits—Scanlon, Denno Bros.—Trunello.

READING.
(First Half)—Dancer & Green—Claxton & May—Bells of St. Mary—Judson Cole—Tony & George. (Second Half)—Stanley & Wilbur—Major Allen—Cook & Oatman—Dunbar & Turner—The Night Line.

SHENANDOAH.
(First Half)—Kafka & Stanley—Geo. Nagle—Peggy Brooks—The Love Bugs. (Second Half)—Ross & Foss—Bert Stoddard—Vine & Temple—Lloyd Nevada Co.

SCHENECTADY.
(First Half)—Minetti & Sidelli—Rudell & Dunigan—Thos. Hoier Co.—Cliff Clark—Harry & T. Linton. (Second Half)—Page, Hack & Mack—Boyd & King—Profiteering—Sully & Houghton—Chung Hwa Four.

SYRACUSE.
(First Half)—Australian Woodchoppers—Pagana—Century Girls—Mack & Dean—Page, Hack & Mack. (Second Half)—Eary & Eary—Follis Girls—Lyda McMillan Co.—Bison City Four—Century Girls.

ORCHESTRA NEWS

RIALTO BAND LOSES SUIT

Harry Walker won his suit against the Rialto Jazz Band, now appearing with the Pearl Regay act. Mr. Walker procured the first engagement of the band with Miss Regay, and when that contract had expired, the actress re-engaged the jazz players. Walker contended that he was entitled to the usual agent's fee on this second transaction, and the court sitting in the Third Municipal District agreed with him. Mr. Walker was awarded $130 and costs.

WEIL BOOKS MANY DATES

The Paramount Syncopaters, which is the orchestra that plays at the N. V. A. dances on Thursdays and Sundays, directed by Lester L. Weil, have been engaged to play for the Degree Lodge, F. & A. M. affair at Terrace Garden on March 5, and also for the annual dinner and dance of the Coal and Iron National Bank, which is to be held at the Brooklyn Academy of Music on March 30.

NEW YORK ORCHESTRAS TO TOUR

Immediately after the Lenten season, Joseph C. Smith's orchestra, and the Ben Selvin organization, will begin a tour of Pennsylvania, Ohio, and West Virginia.

Earl Fuller, who is now with the orchestra and a soprano soloist touring the Middle West, is meeting wth such success that a half dozen of the New York orchestras are planning to take to the road within the next week or two.

LANAN HAS THREE JOBS

Sam Lanan, conductor of the Roseland orchestra at the big dance place on Broadway, is also to direct the orchestra in the big dance hall which is to be opened shortly in Brooklyn. In addition to this he has charge of the orchestra at Churchhill's.

JONES MAY LOCATE IN N. Y.

Isham Jones, who with his orchestra scored a big hit on the Ziegfeld Roof, has been made one of the largest cash offers ever made a musical organization to locate in New York. Jones is said to be seriously considering the offer.

ROBERTS TO BE FORDHAM DIRECTOR

Bennie Roberts will be the director of the Fordham Theatre when it opens, being replaced at the Colonial, where he is at present, by the musical director from Proctor's Fifth Avenue Theatre.

SAMUELS MAKES A SPECIAL

Joe Samuels' Music Masters played "Spread Yo' Stuff" for the Emerson Record which was released last week as a "special."

Mary Lawler will appear at the entertainment to be given for the war sufferers of Europe by Herbert Hoover at Greenwich, New York, Saturday, February 26.

BIG MONEY FOR LEADERS

The divorce suit brought by Mrs. Nathaniel Salzmann, against her husband, who, under the name of Nat Harris, directs the Orchestra of the Pennsylvania Hotel, reveals the big money that is being made this year by the leaders of the popular New York dance organizations.

Mrs. Salzmann was awarded $20 a week alimony and $200 for counsel fees pending the outcome of her suit. In contesting her claim for alimony, Salzmann admitted that he earned $125 per week but claimed that he paid a considerable portion of it for the support of his father and mother. Mrs. Salzmann claimed that his earnings were $150 per week.

The amount of money which the successful leader is making today surpasses even the wildest dreams of the old-time leader, whose total earnings even during the busy season amounted to but a few dollars per week.

HOTEL BOOMS ERDODY

The Pennsylvania Hotel has commenced a new advertising campaign in connection with Leo Erdody's orchestra, which has scored a hit of big proportions at the hotel.

The orchestra is composed of picked musicians who have for weeks been carefully rehearsed by Erdody, who claims that the organization is the best of its kind in the United States.

Erdody has eight men in the orchestra, and is getting $1,800 weekly for seven performances. His program is attractive, due to the fact that in addition to their ability Erdody is a fine arranger and in preparing his program has taken all of the big popular song and instrumental hits and made special arrangements for his orchestra.

EIGHT MUSICIANS ACQUITTED

The eight musicians who were arrested on a charge of disorderly conduct at a meeting of the Musical Mutual Protective Union at their headquarters in East 86th street, were discharged by Magistrate Rosenblatt in Harlem Court last Friday. They are Nicholas Mulleri, Joseph Gargano, Joseph MacMahon, William J. Hoffman, Patrick McIntyre, Paul Hein, William Kielgast, and Joseph Porkney.

BIG OFFER FOR REISMAN

Leo Reisman, who with his orchestra has for months been the attraction at the Brunswick Hotel, Boston, has been made a big offer to come to New York with his orchestra and furnish the music for one of the big Broadway resorts.

SEXTETTE AT MAJESTIC

The Versatile Sevtette, a singing orchestra, has been booked into the Majestic Hotel in Philadelphia where they will be a feature for the balance of the season. Besides being instrumentalists all six are singers and dancers.

JOHN GOLDEN announces that in accordance with his fixed policy of having only one Company at a time touring in the successful productions, "Turn to the Right," "Lightnin'," "3 Wise Fools," "The First Year" and "Dear Me," and because

WINCHELL SMITH and he contemplate producing "Turn to the Right" in England the coming season, the present American tour will be discontinued after May 7th, 1921, in Cleveland and resumed in this country Sept. 3d, 1922.

"TURN TO THE RIGHT" will be released to stock organizations, beginning Easter Week, through a reliable firm of play brokers, but IMMEDIATE OFFERS may be made for the stock use of "The Play That Will Live Forever" direct to John Golden, Hudson Theatre Building, New York.

NOTE:—To save time, name your cash offers.

SAWYER AND EDDY

KEITH'S 81st ST. THEATRE THIS WEEK

C. C. CROWL, Pilot HARRY B. BURTON, Engineer

DALEY, MAC and DALEY

COMEDY AND SPECTACULAR ROLLER SKATERS FOLLOWING EVA TANGUAY THIS WEEK AT THE COLONIAL AND HOLDING THEM IN.

Direction ALF. T. WILTON'S Office

STEUBENVILLE.
(First Half)—Seymour & Jeanette—Wolford & Stevens—Hiram & Milkmaids—Four of Us. (Second Half)—Stone & Hahle—Freeman & Lewis—Mrs. Gene Hughes—Al H. Wilson—LeClaire & Sampson.

STAMFORD.
(First Half)—Mary & Evans—J. & S. Delmar—Barker & Dunn—Dottie Clare Co. (Second Half)—Peak's Blockheads—Nelson & Bailey.

SHAMOKIN.
Trunelle Trio—Chester & Allen—Mack Stanton—Melody Garden.

ST. JOHN.
(Second Half)—Morlen—Donaldson & Van—Doris Hardy—LaFrance Bros.

SALEM.
(First Half)—Thames Bros.—Harper & Blanks—Jean Granese—Harry Cooper—Four Jacks and Queen. (Second Half)—Stanley & Lee—Henry & Moore—Anderson & Graves—Hendricks & Stone—Kane, Moray & More.

TROY.
(First Half)—Al & Emma Frabelle—Chas. L. Fletcher—Chung Hwa Four—Profiteering—Al & Fannie Stedman—Ona Munson Co. (Second Half)—Mennetti & Sidelli—Doris, Duncan & Jack—Thos. Hoier & Co.—Norwood & Hall—20th Century Review.

TORONTO.
Jas. & B. Aitkins—Dawson Sisters—Ann Gray—Tabor & Green—Billy Miller Co.—Stephens & Brunnell.

UTICA.
(First Half)—Mabel Fonda Trio—Gilfoyle & Lang—Joe Armstrong—Mabel Taliaferro Co.—Clark & Verdi—Elsie LaBergere. (Second Half)—Rudinoff—Mack & Dean—Rudell & Donegan—Phina & Picks—Belleclaire Bros.

WHEELING.
(First Half)—Stone & Hahlo—Freeman & Lewis—Chas & Lavelle—Mrs. Gene Hughes Co.—Al H. Wilson—Leclair & Sampson—Seymour & Jeannette. (Second Half)—Wheeler & Potter—Wolford & Stevens—Hiram & Milkmaids—Four of Us.

WOONSOCKET.
(First Half)—Walker & West—Herskind. (Second Half)—Cuty & Nelson—The Valdans—Wood & Lawson.

YORK.
(First Half)—Stanley & Wilbur—Major Allen—Cook & Oatman—Dunbar & Turner—The Night Line. (Second Half)—Dancer & May—Clayton & May—Bells of St. Mary—Judson Cole—Tony & George.

POLI CIRCUIT

Week of Feb. 19, 1921

BRIDGEPORT.
Poli (First Half)—Juggling Willis—Allen & Moore—Mullen & Bradford—Dody & Berman—Extra Dry. (Second Half)—Billy Rogers—Randolph & Reisner—Cartelli & Rogers—Four Marx Bros.

Plaza (First Half)—Adams & Chase—Ecker & Gordon—Marie Russell—Nearly a Prince. (Second Half)—Burnett Sisters—Fielding & Boomer—Welton & Marshall—Rathbourne Four.

HARTFORD.
Palace (First Half)—Just Three Girls—Miller & Fair—Fielding & Boomer—Rathbourne Four—Dave Harris—W. S. Harvey Co. (Second Half)—Juggling Willis—O'Brien & Bradley—Wanda Ludlow—Challis & Lambert—Brown & Jackson—Polly's Pearls.

Capitol (First Half)—Commodore Tom—Hughes & Debrow—Martha Fryer—Max Ford's Review. Randolph & Reisner. (Second Half)—Wayne & Bell—University Trio—Fern & Marie—Ferro & Coulter—Four Husbands.

NEW HAVEN.
Palace (First Half)—Wayne & Bell—Billy Rogers—Welton & Marshall—Pinto & Boyle—Hazel Green Co. (Second Half)—Commodore Tom—De Bell & Walters—Miller & Bradford—Dave Harris—Extra Dry.

Bijou (First Half)—Barnett Sisters—Fad & Fancy—Challis & Lambert—Cortelli & Rogers—Lew Rose & Bimbo Girls. (Second Half)—Alfred Demore—Frick & Adair—Eckhoff & Gordon—Marie Russell—Nearly a Prince.

SCRANTON.
Poli's (First Half)—Louis & F. Berkoff—Arthur Whitelaw—Submarine F7—Goldie & Thorne—Corradini's Animals. (Second Half)—Reck & Reckter—Frank Markley—Isabelle Stone—Credon & Davis—Ladies of the Jury.

SPRINGFIELD.
Palace (First Half)—Onra & Partner—Gene Metcalf—Denno Sisters & Thibault—Fields & Gottler—Four Marx Bros. (Second Half)—Vee & Tully—Craig & Holtsworth—Al & Angie Knight—Martha Pryor—Ming Toy.

WORCESTER.
Poli's (First Half)—Frick & Adair—Rome & Cullen—Wanda Ludlow Co.—Craig & Holtsworth—Ming Toy. (Second Half)—Jean & Elsie—Gene Metcalf—Miller & Fair—Dody & Berman—Gautier's Toy Shop.

Plaza (First Half)—Alfred Demore—O'Brien & Bradley—Four Husbands. (Second Half)—Onra & Partner—Burns & Franklin—Just Three Girls—Hughes & Debrow—The Doll House.

WILKES-BARRE.
Poli's (First Half)—Reck & Recktor—Frank Manley—Isabelle Stone Co.—Creedom & Davis—Ladies of the Jury. (Second Half)—Louis & Freda Berkoff—Arthur Whitelaw—Submarine F7—Goldie & Thorn—Caradini's Animals.

WATERBURY.
Poli's (First Half)—Vee & Tully—Joe Daniels—Al & Angie Knight—Fero & Coulter—Polly's Pearls. (Second Half)—Adams & Chase—Fad & Fancy—Fields & Gottler—Denno Sisters—Thibault—Hazel Green Co.

PANTAGES CIRCUIT

WINNIPEG, CAN.
Pantages—Claire & Atwood—Coleman, Goetzen & Co.—Jed's Vacation—Diana Bonnair—Paynton & Ward—The Liberty Girls.

REGINA AND SASKATOON, CAN.
Pantages—Clifford-Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

EDMONTON, CAN.
Pantages—Four Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple Four—Shaw's Circus.

VAUDEVILLE BILLS

CALGARY, CAN.
Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Sosman & Sloan—Mme. Zulieka & Co.

GREAT FALLS AND HELENA.
Pantages—Rose, Ellis & Rose—Rhinhart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michelle Bros.—Rhoda's Elephants.

BUTTE.
Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Britt Wood—The House of David Band.

SPOKANE.
Pantages—The Norvellos—Three Quilian Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien—Cevenne Troupe.

WALLA WALLA AND NO. YAKIMA.
Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Permaine & Shelly.

SEATTLE.
Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Marza Rehn—Quinn & Caverly—September Morn.

VANCOUVER, B. C.
Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

VICTORIA, B. C.
Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxaphone Four—Sampsel & Leonhard Co.—Tom Kelly—Corelli's Circus.

TACOMA.
Pantages—Rosa King Trio—Austin & Allen—Five Violin Misses—Primrose's Minstrels—Zelda Santley—Five Petrowars.

PORTLAND.
Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Ahn & Beck—Downing & Davis—George Hamid Troupe.

TRAVEL.
Pantages—Roatina & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Julnar of the Sea.

SAN FRANCISCO.
Pantages—The McIntyres—Beck & Stone—Countess Verona—Clair Vincent & Co.—The Novello Bros.—The Borassini Troupe.

OAKLAND.
Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Folics—Howard & Ross—Four Bell Hops.

LOS ANGELES.
Pantages—Sidney & Townley—Three Sons of Jazz—Salvation Molly—Maud Earle Co.—The Pals—Three Bartos.

SAN DIEGO
Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemoe's Japs.

LONG BEACH.
Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Putting It Over.

SALT LAKE CITY.
Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

OGDEN.
Pantages—Four Bonchas—Denishawn Dancers—Kennedy & Francis—Rigoletto Bros.

DENVER.
Pantages—Zara Carmen Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannos—Jarriand Octette.

TRAVEL.
Stuart & Keely—Chisholm & Breen—Lane & Plant—Four Renees—Schwartz & Clifford—Sweet Sweeties.

W. V. M. A.

CHICAGO, ILL.
American (First Half)—Silver Duval & Co.—The Man Hunt—Toyama Troupe. (Second Half)—Gilroy, Dolan & Corriell—Joe Darcy—Coombes & Nevins—Thirty Pink Toes.

Lincoln (First Half)—Billy Doss Review—Chas. Kenna—Olive Briscoe & Rauth—The Three Alex. (Second Half)—Rilla Willard & Co.—Walter Weems—Bradley & Ardine.

Kedzie (First Half)—Worden Bros.—Mohr & Vermont—O'Brien Mgr. & Prop.—Dunham & Williams—Anna Eva Fay. (Second Half)—Three Romano Sisters—Adler & Dunbar—Anna Eva Fay—Morgan & Gates—Three Alex.—Gras.

Empress (First Half)—Combes & Nevins—Revue de Luxe—Morgan & Gates—Four Aces. (Second Half)—Retter Bros.—Leon Varvara—Prediction—Jenks & Allen.

Logan Square (First Half)—Bernard & Ferris—Muldoon, Franklin & Rose—Grant Gardner—Retter Bros.—Rosie Rifle & Co. (Second Half)—Joe Melvin—Billie & Dot—Rubeville—Jimmy Dunn—Dancing Kennedys.

ALTON, ILL.
Hippodrome (First Half)—Hein & Lockwood—Old Black Joe Land. (Last Half)—Doyle & Elaine—At the Turnpike.

ATCHISON, KAN.
Orpheum (Sunday only)—Frank & Kitty—Two Ladellas—Walters Wanted—Fred Allen—Billy Doss Revue.

BLOOMINGTON, ILL.
Majestic (First Half)—Potter & Hartwell—Buddy Walton—Newell & Most. (Second Half)—Dancing Humphreys—Lockwood & Rush—Old Black Joeland.

BARTLESVILLE, OKLA.
Odeon (First Half)—Minetti & Riedl—Walmsley & Keating—Marriott Mono Troupe. (Second Half)—Delmore & Moore—Jim Reynolds—Girls Will Be Girls.

BELLEVILLE, ILL.
Washington (First Half)—Joe Nathan—Doyle & Elaine—At the Turnpike. (Second Half)—Monroe Bros.—Fred Berrens.

CHAMPAIGN.
Orpehum (First Half)—Jack Roshier—Gilbert & Saul—Chas. Olcott & Mary Ann—Magic Glasses—Thos. Potter Dunne—Curzon Sisters. (Second Half)—Challen & Keke—Bayes & Field—James Grady & Co.—Murray Bennett—Spirit of Mardi Gras.

CEDAR RAPIDS, IA.
Majestic (First Half)—Garcinnetti Bros.—Dresner & Allen—Ambler & Dunbar—The Love Game—Billy Beard—Aurora & Co. (Last Half)—Worden Bros.—Lowrie & Prince—O'Brien Mgr. & Prop.—Rucker & Winifred—Hughie Clark—Golden Troupe.

CENTRALIA, ILL.
Grand (First Half)—Dressler & Wilson—Lockwood & Rush—Tid Bits of 1920. (Last Half)—Bijou's Circus—Fred Hughes & Co.—A Case for Sherlock.

CLINTON, IA.
Orpheum (First Half)—Haynes, Montgomery & Hannon—Follette's Monks. (Last Half)—Jessie Hayward & Co.—Three Melbin Bros.

DECATUR, ILL.
Empress (First Half)—Monohan & Co.—Bayes & Fields—Jas. Grady & Co.—Murray Bennett—Joseph De Kos Troupe. (Last Half)—Jack Roshier—Hollins Sisters—Ray Snow—Jazzology—Olive Briscoe & Al Raugh—Wille Bros.

DAVENPORT, ILL.
Columbia (First Half)—Stanley—Baxley & Porter—Breen Family. (Last Half)—Garcinetti Bros.—Bernard & Ferris—Silver Duval & Co.

DUBUQUE, IA.
Majestic—Stuart Girls—Harry Ellis—Rubeville—Donald Sweet—Three Melvin Bros.

DES MOINES, IA.
Majesetic (First Half)—Three Blighty Girls—Nellie De Onsonne & Band—Wm. Sisto—Roof Garden Trio. (Last Half)—Green & Dean—Rawson & Claire—Lloyd & Whitehouse—Techow's Cats.

EVANSVILLE (Split with) TERRE HAUTE
Willa & Harold Browne—Harry & Anna Seymour—Billy Shoen—Eddie Leonard.

EAST ST. LOUIS, ILL.
Erber's Theatre (First Half)—Monroe Bros.—Fred Berrens—Lester & More—Royal Gascoignes. (Last Half)—Ruth Christie Duo—Shaw & Campbell—Bob Hall—Joe De Kos Troupe.

FLORENCE, KAN.
Mayflower (Thursday Only)—Connel Leona & Zippy—Brown & Bimmons. (Last Half)—Jerr & Gretchen O'Meara—Hart Wagner & Eltis—Arco Brothers.

GRANITE CITY, ILL.
Washington Theatre (First Half)—Lisette—Princeton & Watson. (Last Half)—Helm & Lockwood—Joe Nathan. (Sunday)—Howard & Hoffman.

GALESBURG, ILLINOIS
Orpheum (First Half)—Waiman & Berry—Hugh Johnston—Cheyenne Days. (Last Half)—Harrison, Dakin & Hogue—Sterling & Marguerite.

HUTCHINSON, KAN.
New Midland (Friday and Saturday)—Connel Leona & Zippy—Brown & Simmons—Jerry & Gretchen O'Meara—Hart, Wagner & Eltis—Arco Brothers.

HERRIN, ILL.
Hippodrome (Tuesday and Wednesday)—Bijou's Circus—Fred Hughes & Co.—District School.

JOLIET, ILL.
Orpheum (First Half)—Hays & Lloyd—Southern Harmony Four. (Last Half)—Aerial Patts—Bill Robinson—Little Caruso & Co.

KENOSHA, WIS.
Virginian (First Half)—Rosie Rifle & Co.—Rubetown Follies—Al Lester & Co.—Toyama Japs. (Last Half)—Drew & Drew—Billy Beard—Harris & Harris.

KANSAS CITY, MO.
Globe (First Half)—Adonis & Co.—Haddon & Norman—Meryl Prince Girls—Williams & Howard—Four Balmains. (Last Half)—Jazzarimba Trio—Christopher & Walter—Mathews & Blakeney—Baron Lichter—Follow Me, Girls.

LINCOLN, NEB.
Liberty (First Half)—Jazzarimbo Trio—Christopher & Walton—Baron Lichter—Mathews & Blakeney—Girls Will Be Girls. (Last Half)—Forrest & Church—Dove & Mitchell—Will Fox & Co.—Jack Lee—Three Ankers.

MOLINE, ILL.
Palace (First Half)—Lowry & Prince—Jessie Hayward & Co.—Madelon & Paula Miller—The Golden Troupe. (Last Half)—Frear, Baggett & Frear—Sophie Kassmir & Co.—John R. Gordon & Co.—Herman & Sherley—Dresdner & Allen—Geo. Yeoman & Lizzie.

MADISON, WIS.
Orpheum (First Half)—Sultan—Harvey, Heney & Grayce—Marie Gasper—Stone & Hayes—Murphy & White—The Silver Fountain. (Last Half)—Stanley—Arselma Sisters—Stratford Comedy 4—Summertine—Anger & Packer—Pearl's Roumanian Gypsies.

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THE TAVERN
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JOHN GOLDEN Presents
GRACE LARUE & HALE HAMILTON
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IN NOVELTY SONG AND DANCE Direction—MANDELL & ROSE

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Dir. AL. MAYER

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KLAW ABANDONS THEATRE PLAN

That Marc Klaw has abandoned his plan of erecting three large theatres in Forty-sixth street between Broadway and Eighth avenue came to light last week when he sold the property in that block upon which he was to build them to a syndicate composed of L. and A. Pincus, M. L. Goldstone, and S. H. Stone. The transaction involved more than $2,200,000. The property has a frontage of 225 feet by 100.5 feet in depth, being within a few feet of the Fulton Theatre, and at its easterly end almost diagonally opposite the Globe Theatre. It includes the thirteen old houses from 226 to 252 West Forty-sixth street.

Klaw had had plans already prepared for the erection of the theatres and a roof garden for which contracts had also been let. He also planned the erection of a twelve story building over the theatre structures. With the purchase of the property the syndicate also took over the contracts for the three new theatres. As soon as possible after May 1, when the existing lease expires, the houses will be torn down and the construction of the theatres will begin. It is estimated they will cost about $1,400,000. The value of the land was placed at $850,000.

A SUBSTITUTE FOR CABARET

LONDON, Feb. 19.—The cabaret habit, in a modified form, is beginning to grow here as well as in Liverpool, Manchester and other large cities in England. Although people in the North have not taken to Jazz because they regard it as unmusical, the larger restaurants have made it a custom to have leading concert performers sing during meal times between orchestral numbers. These singers generally receive from $100 to $400 a week, depending on their reputation and ability, besides their accommodations.

There is a marked difference, however, between the manner in which a number is rendered in a restaurant here and in America, where there is a continuous clatter of dishes and silverware while the performer is singing. In England the service is temporarily stopped and the diners remain perfectly still while the song is being sung.

One of London's most exclusive and expensive night clubs recently started a modified cabaret show which is said to be very much like those in America.

ENDOWMENT FUND FOR ACTORS

As the result of a resolution adopted last week by the Board of Trustees of the Actors' Fund of America, an Endowment Fund has been established by that organization. According to the resolution the long sought opportunity for such a Fund resulted from the recent bequest of General Rush G. Hawkins, of $200,000 to the Actors' Fund of America, the interest only of which can be used. With the establishment of the fund the organization is now ready to receive gifts or bequests to it, the interest only of which will be used for the charitable purposes for which the Actors' Fund was chartered.

STOCK DOING BIG BUSINESS

The Liberty Theatre, Stapleton, S. I., which is playing stock, has never done better business than it is doing now, according to H. Baldwin, the manager of the house. The patronage has been on the increase since the house was turned over to stock, and now, he says, the playgoers are flocking to see the shows put on.

$5,000 FOR HODGE SHOW

BALTIMORE, Feb. 21.—"Pretty Baby," the second of the four Jimmie Hodge shows scheduled for the old Colonial which was reopened recently by E. A. Condon as the Playhouse, played to $5,000 last week. "All Aboard for Cuba," opens tonight to be followed next week by another Hodge show called "Mum's the Word."

DOROTHY DALTON SUES HOTEL

Dorothy Dalton, motion picture star, has brought suit against the Hamilton Hotel of New York City, to recover about $6,245 for wardrobe, etc., which she claims were in a trunk and a packing case, and which cannot now be found by the management.

PAVLOWA CROWDS COAST HOUSES

SAN FRANCISCO, Cal., Feb. 21.—The Anna Pavlowa engagement has broken all previous records in its Coast engagements of 19 weeks, playing mostly one and two night stands, and at every house before the arrival of the company, a complete sell-out was the rule. The only full week stand was this week at the Curran Theatre, where all previous records were smashed. Before the window sale commenced, which was four days ahead of the opening date, over $32,000 was received for mail orders, and on the opening day of the window sale practically every popular-priced seat from $3 down was cleaned up, and by the following day the remaining $4 and $5 seats were disposed of. This will give the gross receipts a total of fully $40,000 with some extra money for standing room. The company gave but six-night performances and two mats, and jumped direct from Los Angeles over 500 miles to get this time.

FILM CO.'S N. Y. OFFICE CLOSED

The United States Photoplay Corporation, of which Capt. F. F. Stoll was president before he left New York, closed its offices at 227 West 45th street and moved to its studio at Grantwood, New Jersey, last week. The officers of the corporation said that the firm is not defunct, but is merely moving its headquarters to the studio, to save expenses. They admitted, however, that the studio is closed, that the filming of the "super-production," "Determination," is at a standstill, but claim that it is due to the general inactivity in the motion picture industry.

Stockholders who bought about $500,000 worth of stock from Capt. Stoll, in the organization more than a year ago, have retained the services of Attorney Polk, of Washington, according to the corporation officers. Stoll is said to be in Chicago.

ENGLISH SHOW FAILS TO DRAW

BOSTON, Mass., Feb. 21.—"The Maid of the Mountains," which opened at the Boston Opera House two weeks ago, is faring poorly, receipts for the past week dropping to around $6,000. The location of the theatre at which it is playing doubtless has had something to do with the poor business.

"Maid of the Mountains," was one of England's biggest hits. Comstock and Gest presented it in New York at the Casino Theatre, where it lasted but a few weeks. The company now playing it in Boston is an English one, brought over to present the piece in Canada, where it met with some success.

GARDEN RECEIPTS REACH $1,000,000

More than $1,000,000 in receipts have been realized from the nineteen boxing shows that have been staged at Madison Square Garden since it came under the management of Tex Rickard. This includes the Sieger-De Foe battle of last week which rung up $40,000. The biggest attraction was the Dempsey-Brennan bout, which drew a gate of $146,000. The Leonard-Mitchell mix-up garnered $125,000, and the Leonard-Welling fight $91,000. The receipts of the Sieger-De Foe set to at prices of from $1 to $5 made a new record.

FRIAR'S FROLIC ON MAY 29

The "Friar's Frolic" for this year will take place on Sunday evening, May 29. After one performance in this city "The Friar's" will start on tour playing engagements in Chicago, Philadelphia, Boston, and the principal cities of the East and Middle West. This will be the first time that the show has been presented on the road since 1916, the entertainment feature out of New York having been abandoned during war time.

BAYES' SHOW MOVING

"Her Family Tree," Nora Bayes' show, is booked to leave the Lyric next week for an indefinite stay in the Shubert Theatre. "The Greenwich Village Follies," the current attraction at that house closing its local engagement for a western tour.

"The Four Horsemen of the Apocalypse," Metro's latest feature production will take the place of "Her Family Tree" at the Lyric Theatre.

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves Joy Bells—Gayety, Pittsburgh, 21-26; Park, Youngstown, 28-March 2; Grand, Akron, 3-5.
Abe Reynolds Revue—Grand, Hartford, 21-26; Jacques, Waterbury, 28-March 2.
Best Show in Town—Gayety, St. Louis, 21-26; Star & Garter, Chicago, 28-March 2.
Bostonians—Kansas City, 21-26; open, 28-March 5; Gayety, St. Louis, 7-12.
Bowery—Stamford, Conn., 23; Park, Bridgeport, 24-26; Empire, Providence, 28-March 5.
Bon Tons—Palace, Baltimore, 21-26; Columbia, Chicago, 28-March 5.
Big Wonder Show—Olympic, Cincinnati, 21-26; Columbia, Chicago, 28-March 5.
Dave Marion's Own—Columbia, New York, 21-26; Empire, Brooklyn, 28-March 5.
Ed Lee Wrothe's Best Show—Casino, Boston, 21-26; Grand, Hartford, 28-March 5.
Flashlight of 1920—Gayety, Buffalo, 21-26; Gayety, Rochester, 28-March 5.
Follies of the Day—Gayety, Rochester, 21-26; Bastable, Syracuse, 28-March 2; Gayety, Utica, 3-5.
Folly Town—Hurtig & Seamon's, New York, 21-26; Orpheum, Paterson, 28-March 5.
Girls de Looks—Empire, Providence, 21-26; Gayety, Boston, 28-March 5.
Girls of the U. S. A.—Jacques, Waterbury, 21-26; Hurtig & Seamon's, New York, 28-March 5.
Girls from Happyland—Star, Cleveland, 21-26; Empire, Toledo, 28-March 5.
Golden Crooks—Berchell, Des Moines, Iowa, 20-23; Gayety, Omaha, 28-March 5.
Hip Hip Hooray Girls—open 21-26; Gayety, St. Louis, 28-March 5.
Hits and Bits—Star & Garter, Chicago, 21-26; Gayety, Detroit, 28-March 5.
Harry Hastings Big Show—Casino, Brooklyn, 21-26; Empire, Newark, 28-March 5.
Jollities of 1920—Bastable, Syracuse, 21-23; Gayety, Utica, 24-26; Gayety, Montreal, Can., 28-March 5.
Jack Singer's Own Show—Gayety, Montreal, 21-26; Empire, Albany, 28-March 5.
Jingle Jingle—Park, Youngstown, O., 21-23; Grand, Akron, 24-26; Star, Cleveland, 28-March 5.
Lew Kelly Show—Gayety, Toronto, Ont., 21-26; Gayety, Buffalo, 28-March 5.
Mollie Williams' Own Show — Empire, Newark, 21-26; Casino, Philadelphia, 28-March 5.
Maids of America—Casino, Philadelphia, 21-26; Miner's Bronx, New York, 28-March 5.
Million Dollar Dolls—Peoples, Philadelphia, 21-26; Palace, Baltimore, 28-March 5.
Powder Puff Revue—Empire, Albany, 21-26; Casino, Boston, 28-March 5.
Peek-a-Boo—Empire, Toledo, 21-26; Lyric, Dayton, 28-March 5.
Parisian Whirl—Gayety, Omaha, 21-26; Gayety, Kansas City, 28-March 5.
Roseland Girls—Miner's Bronx, New York, 21-26; Casino, Brooklyn, 28-March 5.
Rose Sydell London Belles—Columbia, Chicago, 21-26; Berchell, Des Moines, Iowa, 27-March 2.
Snappy Snaps—Gayety, Boston, 21-26; Columbia, New York, 28-March 5.
Social Maids—Majestic, Jersey City, 21-26; Perth Amboy, 28; Plainfield, March 1; Stamford, Conn., 2; Park, Bridgeport, 3-5.
Step Lively Girls—Gayety, Detroit, 21-26; Gayety, Toronto, Ont., 28-March 5.
Sporting Widows—Orpheum, Paterson, 21-26; Majestic, Jersey City, 28-March 5.
Town Scandals—Gayety, Washington, 21-26; Gayety, Pittsburgh, 28-March 5.
Twinkle Toes — Lyric, Dayton, 21-26; Olympic, Cincinnati, 28-March 5.
Victory Belles—Empire, Brooklyn, 21-26; Peoples, Philadelphia, 28-March 5.

AMERICAN WHEEL

All Jazz Revue—Gayety, Brooklyn, 21-26; Olympic, New York, 28-March 5.
Bathing Beauties—Gayety, Louisville, 21-26; Empress, Cincinnati, 28-March 5.
Beauty Trust—Park, Indianapolis, 21-26; Gayety, Louisville, 28-March 5.
Beauty Revue—Gayety, Newark, 21-26; Long Branch, N. J., 28; Asbury Park, March 1; Reading, Pa., 3; Grand, Trenton, 4-5.
Broadway Belles—Gayety, Minneapolis, 21-26; Gayety, St. Paul, 28-March 5.
Big Sensation—Capitol, Washington, 21-26; Bijou, Philadelphia, 28-March 5.
Cabaret Girls—Majestic, Scranton, 21-26; Binghamton, 28-March 2; Elmira, 3; Niagara Falls, 4-5.
Cute Cuties—Empress, Cincinnati, 21-26; Lyceum, Columbus, 28-March 5.
Follies of Pleasure—New Bedford, 21-23; Fall River, 24-26; Grand, Worcester, 28-March 5.
French Frolics—Olympic, New York, 21-26; Gayety, Newark, 28-March 5.
Girls from Joyland—Academy, Pittsburgh, 21-26; Penn Circuit, 28-March 5.
Girls from Follies—Gayety, Baltimore, 21-26; Capitol, Washington, 28-March 5.
Grown Up Babies—Trocadero, Philadelphia, 21-26; Star, Brooklyn, 28-March 5.
Hurly Burly—Empire, Cleveland, 21-26; open, 28-March 5; Academy, Pittsburgh, 7-12.
Jazz Babies—Cohen's, Newburg, 21-23; Cohen's, Poughkeepsie, 24-26; Howard, Boston, 28-March 5.
Joy Riders — Gayety, Milwaukee, 21-26; Haymarket, Chicago, 28-March 5.
Kewpie Dolls—Gayety, St. Paul, 21-26; Gayety, Milwaukee, 28-March 5.
Kandy Kids—Howard, Boston, 21-26; New Bedford, Mass., 28-March 2; Fall River, 3-5.
Lid Lifters — Empire, Hoboken, 21-26; Cohen's, Newburg, 28-March 2; Cohen's, Poughkeepsie, 3-5.
Mischief Makers—Cadillac, Detroit, 21-26; Englewood, Chicago, 28-March 5.
Monte Carlo Girls—Academy, Buffalo, 21-26; Cadillac, Detroit, 28-March 5.
Naughty Naughty—Holyoke, Mass., 21-22; Greenfield, 23; Gayety, Brooklyn, 28-March 5.
Pat White's Gayety Girls—Lyceum, Columbus, 21-26; Empire, Cleveland, 28-March 5.
Parisian Flirts—Standard, St. Louis, 21-26; Century, Kansas City, 28-March 5.
Puss-Puss—Star, Brooklyn, 21-26; Empire, Hoboken, 28-March 5.
Razzle Dazzle—Englewood, Chicago, 21-26; Standard, St. Louis, 28-March 5.
Round the Town—Penn Circuit, 21-26; Gayety, Baltimore, 28-March 5.
Record Breakers—Reading, Pa., 24; Grand, Trenton, 25-26; Trocadero, Philadelphia, 28-March 5.
Some Show—Plaza, Springfield, 21-26; Holyoke, 28-March 1; Greenfield, 2.
Social Follies—open 21-26; Gayety, Minneapolis, 28-March 5.
Stone & Pillard's—Haymarket, Chicago, 21-26; Park, Indianapolis, 28-March 5.
Sweet Sweetie Girlies—Century, Kansas City, 21-26; open, 28-March 5; Gayety, Minneapolis, 7-12.
Tittle Tatite—open, 21-26; Academy, Pittsburgh, 28-March 5.
Tiddle de Winks—Grand, Worcester, 21-26; Plaza, Springfield, 28-March 5.
Tempters—Binghamton, 21-23; Elmira, 24; Niagara Falls, 25-26; Star, Toronto, Ont., 28-March 5.
Tidbits of 1920—Star, Toronto, Ont., 21-26; Academy, Buffalo,, 28-March 5.
Whirl of Mirth—Bijou, Philadelphia, 21-26; Majestic, Scranton, 28-March 5.

PENN CIRCUIT

Monday—Johnstown, Pa.
Tuesday—Cumberland, Md.
Wednesday—Altoona, Pa.
Thursday—Williamsport, Pa.
Friday—Lancaster, Pa.
Saturday—York, Pa.

GENE NADREAU IN HOSPITAL

Louisville, Ky., Feb. 19.—Gene Nadreau, well known producer of vaudeville and Hawaiian theatrical productions, is at the Jewish Hospital here where he is slowly recovering from a serious operation recently performed by Dr. Laren Ray Ellers and Dr. Holland J. Howe, two eminent local surgeons.

As soon as he is able to leave the hospital Nadreau will produce a Hawaiian production for T. A. Wolfe.

ABOUT YOU

Buddy Walton will do **Nan Halperin's** song cycle over the Orpheum time.

Langdon McCormack was operated on in Chicago for intestinal trouble; he is doing well.

Philip Moeller is directing the production of "Mr. Pim Passes By" for the Theatre Guild.

Bob Dailey will return to vaudeville in a sketch written by himself, entitled "Bob's Visit."

Flo Jacobson, who has been singing in cafes in Chicago, left for a trip to the coast recently.

Hans Robert will play the lead in "Wild Oats," recently played in vaudeville by **Kingsley Benedict.**

Emanuel Weisner has succeeded **Ralph Chandler** as publicity director for **Gus Sun** and will be located at the main office in Springfield.

Dooley and Sales, Farber Girls, Sammy White, Al Shayne, Ben Meroff, Walter C. Kelly, Marguerite Calvert, Versatile Sextette, Cliff Friend, and **Charles Bartholemew** were the Shubert acts at the Central on Sunday evening.

Georgie Price, Fay Marbe, Harry Rose, Aunt Jemima, Guiran and Marguerite, Ethel Davis, Lucille Chalfont, Clark and Arcaro, Mossman and Vance, Marguerite Farrell, Albert Donnelly, and **Sam Moore and Harpist,** appeared at the Century concert Sunday.

Willie and Eugene Howard, Georgie Price, Fay Marbe, the **Farber Girls, Sammy White, Walter C. Kelly, Grace and Berkes, Tot Qualters, Bert Hanlon, Lucille Chalfont, Versatile Sextette, Mignon and Buddy Doyle** appeared at the Winter Garden Sunday evening.

HERE THEY ARE, AT LAST

FOUR SURE ENOUGH HITS FROM THE PEN OF EDDIE GREEN, WRITER OF "A GOOD MAN IS HARD TO FIND."

You Can Read My Letters, But You Sure Can't Read My Mind

A BLUE SENSATION WITH PLENTY CATCH LINES.

YOU'VE GOT WHAT I LIKE!
A wonderful fox-trot melody, and a peach of a song for you or for you and the partner

SUN-DOWN!
The song beautiful. The kind of melody that you like to sing.

THE WORLD'S ALL WRONG!

ANOTHER GOOD MAN IS HARD TO FIND

The song that touches them in the right spot and takes encores for you. A line to me brings them to you.

EDDIE GREEN, Music Publisher, 131 W. 135th St., NEW YORK, N. Y.

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VERA LA MAR

MADGE NORTH, Contralto
GERTRUDE PERCHEN, Premier Danseuse

PHILIP BRUCE, Tenor
ARTHUR MacAVOY, Musical Director

Grand and Light Opera. Musical Comedy, Dancing

BRIEFS FILED IN RYAN WILL FIGHT

In the fight against the will of Joseph H. Ryan which his widow is waging, briefs in the form of affidavits were received by Surrogate Foley early this week. Dorothy H. Whiteford, an actress, by the terms of the will had been bequeathed the bulk of the deceased's fortune. The affidavits have been filed by Richard H. Clarke and Outerbridge Horsey on the widow's petition for letters of administration on the estate of her husband, the son of Thomas Fortune Ryan.

In his affidavit, Clarke admits that on November 10, last, he received $700 from the representative of Thomas Fortune Ryan for the October and November allowances to Mrs. Ryan, due her under the agreement of separation between herself and her husband. He substantiates the statements of the widow that these allowances are all that she and her two children have to depend on.

Horsey, who is counsel for Thomas Fortune Ryan, in his affidavit refers to an assertion of Mortimer L. Shufford, executor and a legatee under the will of young Ryan, that the doctor, nurses and rent bills of the deceased have all been paid and says it is not true; with the exception of the bills of two of the nurses. He also maintains that no arrangements have been made by the father-in-law of young Mrs. Ryan for a continuance of the payments of alimony to her.

Both the affidavits of Clarke and Horsey also refute and deny the statement made in court by Shufford's attorney that Thomas Fortune Ryan had been voluntarily paying the alimony to his daughter-in-law. By the terms of the will the widow was left $100 and the two children each $5,000, while the residue of the estate was left to Miss Whiteford.

WOODS FORMING FILM CIRCUIT

As an additional move in his plan of organizing a chain of theatres throughout the country for indefinite runs of motion picture productions at first class theatre prices, A. H. Woods, in conjunction with Robert McCormack, of Chicago, has purchased a plot of ground on Tremont Street, Boston, adjoining the Shubert Theatre, for the erection of a new theatre. The plot is 100 x 140 feet, and the theatre will seat 1,800 people. Ground will be broken on May 1.

To this same purpose will be devoted the new Apollo Theatre in Chicago, which Mr. Woods built in conjunction with Mr. McCormack; a theatre in New York, on which Mr. Woods now has an option; a theatre in Philadelphia, and a theatre in Detroit. These five first-class playhouses in principal cities are to be ready within a year. The circuit will later be extended to include Cleveland, St. Louis, Pittsburgh, Baltimore and other cities, as the plan enlarges.

"The first thing that I wish to make clear about the new circuit," says Mr. Woods, "is that it will be independent of any group of producers and will always be an open field as an outlet for motion picture or photoplay productions which have been built at a cost which make it impossible for the financial supporters of these big productions to get their investment back under prevailing conditions in the motion picture exhibition field.

The prices charged in these theatres will be from 50c to $2.00 at night, and from 25c to $1.00 at matinees, excepting Saturday and holiday afternoon performances. There will be two performances daily, one in the afternoon and one in the evening, and every seat in the theatre will be reserved. The runs will be determined entirely by the success of the production. In New York and Chicago, it is possible that more than one theatre will be needed because of the longer engagements in these cities. Mr. Woods expects to extend the circuit in time to every territory where the demand warrants the heavy investment that is now required to build and operate a first class theatre.

HILLMAN'S IDEAL STOCK CO. WANTS

People in all lines. Preference given to those doing specialties. Two big companies (not canvas shows) opening in April. Summer in Colorado. Tell it all first letter

F. P. HILLMAN, care Clipper.

VAUDEVILLE BILLS

MASON CITY, IA.

Cecil (First Half)—Green & Dean—Hall, Ermine & Brice—Murry Voelk—Techow's Cats. (Last Half)—Five Chapins—Grant Gardner—Roof Garden Trio.

MURPHEYSBORO, ILL.

Hippodrome (Mon. Only)—Bijou's Circus—Fred Hughes & Co.—District School.

OKMULGEE, OKLA.

Cook (First Half)—Delmore & Moore—Jim Reynolds—Girls Will Be Girls. (Last Half)—Minetti & Riedl—Walmsley & Keating—Marriott Mono Troupe.

OMAHA, NEB.

Empress (First Half)—Forrest & Church—Will Fox & Co.—Jack Lee—Three Ankers. (Last Half)—Samaroff & Sonia—Geo. & Marie Brown—Weber & Elliott—My Dream Girl.

PEORIA, ILL.

Orpheum (First Half)—Aerial Patts—Sophie Kassmir & Co.—Geo. Yeoman—Any Home—Jenks & Allen—Bradley & Ardine. (Last Half)—Lester & More—Newell & Most—Buddy Walton—Breen Family.

QUINCY, ILL.

Orpheum (First Half)—Harrison, Dakin & Hogue—Sterling & Marguerite. (Last Half)—Waiman & Berry—Hugh Johnston—Cheyenne Days.

RACINE, WIS.

Rialto (First Half)—Joe Melvin—Leon, Varvara—Spirit of the Mardi Gras—Joe Darcey. (Last Half)—Binns & Burt—Black & O'Donnell—The Man Hunt—Dunham & Williams.

ROCKFORD, ILL.

Palace (First Half)—Herman & Shirley—Arselma Sisters—John R. Gordon & Co.—Anger & Packer—Pearl's Roumanian Gypsies. (Last Half) Sultan—Harvey, Heney & Grayce—Marie Gaspar—Stone & Hayes—Murphy & White—The Silver Fountain.

SIOUX CITY, IA.

Orpheum (First Half)—Samaroff & Sonia—Larry Comer—The Fall of Eve—Edith Clifford & Co.—Tonie Grey & Co.—Selbini & Nagel. (Last Half)—Redford & Winchester—Hall, Erminie & Brice—Murray Voelk—Under the Apple Tree—Whitfield & Ireland—Bert Melrose.

SPRINGFIELD, ILL.

Majestic (First Half)—Summertime—Chad & Monty Huber—Walter Weems—Jazzology—Ray Snow—Wille Bros. (Last Half)—Monohan & Co.—Chas. Olcott & Mary Ann—Magic Glasses—Thos. Potter Dunne—Royal Gascoignes.

SOUTH BEND, ILL.

Orpheum (First Half)—Hildegarde Lachman—Worth Wayten Four—Jim Doherty—Thirty Pink Toes. (Last Half)—Casson & Kirke—Chas. Kenna.

SIOUX FALLS, S. D.

Orpheum (First Half)—Ferguson & Sunderland—Geo. & Marie Brown—My Dream Girl. (Last Half)—Three Blighty Girls—Pinched—Wm. Sisto—Nellie De Onsonne & Band.

ST. LOUIS, ILL.

Grand—Hayataka Bros.—Jewell & Raymond—Daniels & Walters—Patches—Beck & Stilwell—The Champion—The Volunteers—Al Espe & Co.

Columbia (First Half)—Ruth Christie Duo—Orren & Drew—Shaw & Campbell—Stece Freda—Sic Belfords. (Last Half)—Cook & Valdare—Mohr & Vermont—Princeton & Watson.

ST. JOSEPH, MO.

Crystal (First Half)—Coleman Sisters—Under the Apple Tree—Redford & Winchester. (Last Half)—Copeland & Brayton—Rose Claire—Laura Pierpont & Co.—Tonie Grey & Co.—Casinos.

TOPEKA, KAN.

Novelty (First Half)—Frank & Kitty—Two Ladellas—Waiters Wanted—Fred Allen—Billy Doss Revue. (Last Half)—Adonis & Co.—Haddon & Norman—Meryl Prince Girls—Williams & Howard—Four Balmains.

TERRE HAUTE (Split with) EVANSVILLE

Leipzig—Flirtation—Nellie V. Nichols—Bottomley Troupe—Two to Fill.

WATERLOO, IA.

Majestic (First Half)—Pinched—Whitefield & Ireland—Spear, Baggott & Frean. (Last Half)—Kendall & Slater—Love Game—Harry Ellis.

WICHITA, KAN.

Princess (First Half)—Connell, Leona & Zippy—Brown & Simmons—Jerry & Gretchen O'Meara—Hart, Wagner & Eltis—Argo Brothers. (Last Half)—Frank & Kitty—Two Ladellas—Waiters

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Estelle Sully—Al Gamble—Fisher & Hurst—Elwyn's Marimba Band—Chapelle Stenette & Co.—Conway & Fields. (Last Half)—Florence Belmont—The Perrins—Ben Meroff & Co.—Oliver & Lee—Around the Clock—Buddy Doyle.

Victoria (First Half)—Stone & Moyer Sisters—Jo Jo Harris—Lyndall Laurel & Co.—Jarrow—Tappan & Armstrong. (Last Half)—Kennedy & Kramer—Jimmy Shea—In Wrong—Luckey & Harris.

Lincoln Sq. (First Half)—Noel Lester—Lowe, Evans & Stella—Pealson & Wallace—Ben Linn—Odiva & Seals. (Last Half)—Helen Moretti—Fagg & White—Armstrong & Joyce—Odiva & Seals.

Greeley Sq. (First Half)—The Parshleys—Morley & Mack—Odiva & Lee—Danny—Murray Livingston—Casting Lloyds. (Last Half)—Rose & Lee Bell—Jack Reddy—Renard & West—Jo-Jo Harris—Lyndall Luarell & Co.

Delancey St. (First Half)—Fitzgerald & Anderson—Rose & Lee Bell—Moher & Eldridge—Salvation Sue—Frank Sabini—Keno, Keyes & Melrose. (Last Half)—The Parshleys—Grace Leonard & Co.—Fisher & Hurst—Great Herman—Murray Livingston—Graser & Lawlor.

Orpheum (First Half)—Ajax & Emily—Dorothy Roye—Downing & Bunin Sisters—Will & Mary Rogers—Clark's Hawaiians. (Last Half)—Paramo—Cooper & Lane—Pealson & Wallace—Ben Linn—Dolly's Dream.

Boulevard (First Half)—Bobby & Earle—Johnson Bros. & Johnson—Jim & Irene Merlin—Gordon & Germaine. (Last Half)—Alvin & Alvin—Estelle Sully—White, Black & Useless—Hank Brown & Co.—Elwyn's Marimba Band.

Ave. B (First Half)—Freddie Leef—Arthur De Voy & Co.—Kee Tom Four—Mallon & Case—Hanlon & Clifton. (Last Half)—Brower Trio—Johnson Bros. & Johnson—Little Pippifax.

BROOKLYN, N. Y.

Metropolitan (First Half)—Pasquale & Powers—Jack Reddy—Fagg & White—Artie Mehlinger—Al Golem Troupe. (Last Half)—3 Lees—Salvation Sue—Artie Mehlinger—Jim & Irene Marlin.

Palace (First Half)—Helen Moretti—Grazer & Lawlor—Little Pippifax. (Last Half)—Tappan & Armstrong—Maxine Dancers.

Fulton (First Half)—Alvin & Alvin—Ajax & Emily—Buddy & Doyle—Renard & West—Luckey & Harris—Around the Clock. (Last Half)—Aerial Macks—Lowe, Evans & Stella—Turner & Joselyn—Frank Sabini—Kee Tom Four.

Warwick (First Half)—McDermott & Hegney—Lyke & Emerson—Cooper & Lane—Lawrence Bros. & Thelma. (Last Half)—Walter James—Arthur DeVoy & Co.—Conway & Fields—Kuma & Co.

BALTIMORE, MD.

Maxon & Morris—Gates & Finley—Rives & Arnold—Julia Curtis—Frank & Mazie Hughes.

BOSTON, MASS.

(First Half)—Rolls & Royce—Rounder of Old Broadway—Lane & Smith—Janszawa Boys. (Last Half)—Upside Down Milettes—Bonner & Powers—Hall & Brown—Callahan & Bliss.

FALL RIVER

(First Half)—Upside Down Milettes—Bonner & Powers—Hall & O'Brien—Callahan & Bliss—6 Musical Nosses. (Last Half)—Rolls & Royce—Rounder of Old Broadway—Lane & Smith—Kanazawa Boys.

HAMILTON, CANADA

Esther Trio—Yorke & Maybelle—Elsie Ridgeley & Co.—Fox & Mayo—Cabaret De Luxe.

HOBOKEN

(First Half)—Al Libby—Dolly Ward—Jazzing Hamlet—Jimmy Shea—9 Krazy Kids. (Last Half)—Little Pippifax—Lyndall Laurel & Co.

HOLYOKE

(First Half)—Hickey & Hart—Paramo—Telephone Tangle—Hank Brown & Co.—Great Herman & Co. (Last Half)—Catland—Harris & Holly—Downing & Bunin Sisters—Will & Mary Rogers—Clark's Hawaiians.

LONDON, CANADA

(First Half)—Mooney & Capman—Tilyou & Rogers—Cardo & Noll. (Last Half)—Collins & Dunbar—Darby & Brown—Burt & Virginia Steppers.

MONTREAL, CANADA

Ardell & Tracy—Orben & Dixie—Lee Beggs & Co.—Harry West & Chums—Peters & LeBuff.

OTTAWA, CANADA

Bollinger & Reynolds—Gilbert Sisters—Murray & Lane—Frazer & Bunce—Wesley Johnson & Co.

PROVIDENCE

(First Half)—Russell & Hayes—Marle Hartwell & Co.—Ralph Whitehead—Money is Money. (Last Half)—3 Michow Bros.—Chapman & Ring—Bobby Henshaw & Co.—Money is Money.

SPRINGFIELD

(First Half)—3 Michow Bros.—Williams & Taylor—Chapman & Ring—Bobby Henshaw & Co.—Fads & Frolics. (Last Half)—Russell & Hayes—Merle Hartwell & Co.—Ralph Whitehead—Fisher's Circus.

TORONTO, CANADA

Loew's—Heras & Preston—Farrell & Hatch—Florence Henry & Co.—Will J. Evans—Topics & Tunes.

Uptown (First Half)—Chick Owenfield—Voyer & Wendel. (Last Half)—Swain's Cats & Rats—Davis & McCoy—Nora & Sidney Kellogg.

WASHINGTON

Palermo's Canines—Jack Goldie—Kibel & Kane—Lewis & Thornton—5 Virginia Bells.

WINDSOR, CANADA

(First Half)—Collins & Dunbar—Darby & Brown—Burt & Virginia Steppers. (Last Half)—Mooney & Capman—Tilyou & Rogers—Cardo & Noll.

LYNN CANTOR ILL

Lynn Canton, prima donna of the "Victory Belles," was taken ill last Friday at Hurtig and Seamons and was compelled to lay off. Mae Mack sang Miss Cantor's numbers and played her part during her illness.

BARRETT REPLACES LA VINE

Worcester, Mass., Feb. 18.—Jim Barrett has replaced Morris La Vine, who was one of the comedians of "Naughty Naughty" show at the Grand this week.

EMILY DUGAN MARRIES

Emily Dugan of the "Million Dollar Dolls" was married last week to John Lank of the New York Mail. She closed with the show at the Casino, Brooklyn, Saturday.

HASTINGS INSURES COMEDIAN

Harry Hastings has taken out a $5,000 life insurance policy on Tom Howard, who is to be featured next season, with Hastings' "Big Show" on the Columbia Circuit.

DEATHS

MARION SACKETT, popular leading woman on the New York stage about forty years ago, died at her residence, 451 West End avenue, New York, on February 14. Miss Sackett appeared in support of R. L. Davenport, Lawrence Barrett, Clara Morris and other stars of the day, and was also a writer of note, contributing verse and short stories to newspapers and magazines. She was the widow of Marcus Jenkins.

MAY HOWARD, known in private life as May Cella, died at the home of her sister, Mrs. Rose Arata, at 4508 West Adams street, Chicago, on December 19. She was interred at Mt. Carmel Cemetery.

In Loving Memory
OF
Harry Morris
WHO DIED FEBRUARY 27, 1905
May Howard Morris

BETTY BUTTNER SCHOENWERK, wife of Schoenwerk, The Talkative Trickster, died on February 11, in Chicago. She came to this country about fourteen years ago with Paxton's Art Studies with which she appeared on the Orpheum and other circuits. Later she went into burlesque. With her husband she retired from the stage about nine years ago.

IN MEMORY
OF MY DARLING MOTHER
Mrs.
Sarah Weinberg
WHO DEPARTED THIS LIFE
FEB. 25, 1918
ARTHUR WEINBERG

LOTTIE FREMONT died February 18, at her home in Brooklyn, after a prolonged illness. She was the wife of Charley Fremont and appeared with him under the team name of "The Fremonts" in the principal variety houses and with several burlesque shows, and was one of the best soubrettes of the times. After Chas. Fremont's death, she became the wife of Vic Jerome, who survives her. She also was a sister of Myrtle Franks, of Dave Marion's Show. She was buried in Evergreen Cemetery, Brooklyn, February 21.

HENRY STANFORD, actor, died at his home in Great Kills, Staten Island, on February 18. He was 52 years of age at the time of his death. He became ill while rehearsing to appear in Lauretta Taylor's revival of "Peg O' My Heart." The deceased was born at Ramlegh, Egypt, where his father was a British official. His first theatrical appearance was with English companies, finally coming to New York in 1900 with Sir Henry Irving. Subsequently he became associated with Bertha Kalich, Eleanor Robson, Viola Allen, Lewis Waller and others of like prominence. Several seasons ago he played the role of "Jerry" in the original production of "Peg" and was to have been in the revival. He was the husband of Laura Burt, with whom he costarred in 1902 in "Dorothy Vernon of Haddon Hall." The deceased was a member of the Lambs Club, as well as the Green Room Club.

LETTER LIST

GENTLEMEN

Adair, Robbyn
Alden, John
Alden John
Adams, Great
Bennett, Sid
Boyer, Billy
Bady, Paul
Bohn, Walter A.
Black, John J.
Benton, Eddie
Clark, Frank
Creamer, George M.
Cunningham, Joe
Clark, Larry
Cummings, Ralph E.
Cronin, Frank
Foster, R. F.
Foote, Courtnay
Glasco, Geo. E.
Hooper, Clyde
Hart, Neal
Jells, Edward
Knapp, Chas.
Kuebles, Chas.
Kolb, J. W.
Levy, Albert
Lewis, Jas. C.
Link, H. F.
Mantell, Westley
Marsh, Leonard
Marco, J.
Macke, James B.
Rovet, Patrick E.
Redding, Ed.
Raymonds, Three
Strauss, Louis D.
Taylor, J. D.
White, Joseph
White, Rolla B.
Wilson, Walter

LADIES

Allison, Clara
Brown, May
Carr, Martha P.
Conners, Peggy
Carr, Mrs. M.
Donnelly, Elsie
Devereaux, Jean
Dobler, Lyle
Elbe, Violet
Egan, Mae
Fowler, May B.
Garner, Ruthie
Hewitt, Mildred E.
Hughes, Maebelle
Higgle, Peggy
Harding, Olive
Kramer, Ella
Kennedy, M.
Luker, Mickey
Lloyd, Bonnie
Markwood, Edith
Miller, Emma
Neave, Margaret Patrice
Rene, Irene
Truesdale, Alice
Wilson, Babe
Warfield, Theodora
Wilcox, A. L.

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